BILL & TED'S EXCELLENT ADVENTURE

by

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FADE IN:

EXT. DESERT - LONG SHOT - DAY

A brilliant yellow sun beats down on a vast orangeish wasteland. As we begin a long, slow PAN of the desert, the following is SUPERED onto the screen:

"SAN DIMAS, CALIFORNIA"

TITLE FADES, and is replaced by:

"2687 A.D."

Then that TITLE also FADES. Continue PANNING, and finally FINISH PAN ON:

A CLUSTER OF FUTURISTIC DOMES

which shimmer in the distance.

Soon a distant SOLITARY FIGURE, dressed all in black, silently strides INTO FRAME, dust kicking up behind him.

As the Figure approaches the largest of the domes, we begin to MOVE IN, and we:

CUT TO:

INT. DOME

A magnificent, crystalline structure -- like a vast, futuristic cathedral. Everything about this place implies grandeur, solemnity and importance.

Deep, metallic MUSIC echoes through the dome as --

TWO HUGE DOORS

open, and the Figure enters. This is:

RUFUS

And he is the personification of everything that is, has been, or will be rock and roll. Cool, cavalier, and cocky, he is dressed very stylishly and wears ultra-hip sunglasses.

He steps inside the hall, the two huge doors shutting solidly behind him. He begins walking, his footsteps echoing loudly.

He stops in the middle of the room and nods respectfully toward:

THE OTHER END OF THE ROOM

where, for the first time, we SEE three FIGURES, seated in mid-air, as if suspended invisibly. All have long hair and beards (sort of like the members of ZZ Top), wear white, sport dark sunglasses, and slowly tap their feet in rhythm to the echoing, metallic music.

These are the three most important people in the world.

ANOTHER ANGLE

Rufus stands, patiently, as the LEADER regally returns his nod and begins to speak, his voice resonating through the dome.

LEADER
It is time.

Rufus nods. The Leader motions toward:

THE CENTER OF THE ROOM

where the ceiling begins to iris open, BRIGHT WHITE LIGHT pouring through the widening chasm. Soon the light is pierced by:

A LARGE, BLACK OBELISK

which, barely visible through the brightness, begins to descend toward the floor.

This spectacular explosion of LIGHT and MUSIC reaches a tumultuous crescendo, then suddenly stops. The ceiling irises closed.

THE LEADER

looks at the obelisk, then gestures with his hand and:

THE OBELISK

begins a rapid and magical transformation.

When complete, the obelisk has taken the form of a 1987 PHONE BOOTH. Glass doors, a telephone, the works.

RUFUS AND THE FIGURES

stare reverently at the booth. After a moment, Rufus flips down his shades and turns to the Figures.

RUFUS
Gentlemen. Be excellent to each other.

The Figures nod gravely back at Rufus.

FIGURES
Party on, dude.

Rufus nods and enters --

THE PHONE BOOTH

where he flips through the attached PHONE BOOK and locates a number.

As Rufus lifts the receiver, we SEE a small, two-pronged ANTENNA rise out of the booth and begin to GLOW with a bluish light.

Then, with each number Rufus dials, we SEE the BLUE LIGHT from the antenna move down the side of the booth, accompanied by a corresponding CHORD OF HEAVY METAL MUSIC.

Finally, we HEAR a DRUM BEAT, and as --

THE BLUE LIGHT

connects with the ground, the floor beneath the booth suddenly opens up with a WHOOSH and, in a brilliant FLASH of BRIGHT WHITE LIGHT and RAUCOUS ROCK AND ROLL ...

INT. DOME

... the booth <u>disappears</u>.

The floor immediately closes back up and the light in the dome returns to normal. Now, for the first time, we become aware of:

TWO TOWERING PORTRAITS

Which hang above the doors on the far side of the dome, dominating the room. They are of two MIDDLE AGED MEN with long hair and black t-shirts.

THE THREE IMPORTANT PEOPLE

Gaze at the portraits, solemn, concerned, and we:

FADE TO:

DARKNESS

We HEAR the VOICES of our two sixteen-year-old heroes, BILL and TED.

TED (V.O.)
Ready, Bill?

BILL (V.O.)
Ready, Ted.

TED (V.O.)
Go for it, dude...

BILL (V.O.)
One --

TED (V.O.)
Two --

BILL AND TED (V.O.)
One two three four --

And they plunge into a riff of upbeat "AIR GUITAR" -- the high-pitched falsetto squeal of voices imitating hard rock guitar licks (sounding something like "nyow - nyow - nyow - nyow").

After a few beats, the SOUNDTRACK MUSIC kicks in along with them, and we:

FADE UP ON:

EXT. SCHOOL BUS STOP - DAY

BILL and TED jump INTO FRAME, land on the bus stop bench, and do a series of spasmodic AIR GUITAR riffs. Then, as they leap off the bench TOWARD CAMERA, we begin:

A QUICK SERIES OF SHOTS

In which Bill and Ted do a brief, MTV-type AIR GUITAR mini-concert:

They spin around on their backs; play their air-guitars with their teeth, feet, and ears; trade "solos"; and finally, in a resounding conclusion, violently smash their air-instruments against the ground, garnering strange looks from the few people around them.

They guys look at each other, quite pleased, as the SCHOOL BUS pulls up in front of them.

INT. BUS - MOVING

Bill and Ted crash into one of the back seats. As we will soon see, they are not hard guys. They are, in fact, remarkably benign and good-natured. Both wear rock and roll t-shirts and jeans with boxers pulled out the back.

Of the two, Bill is shorter and darker, with a more angular jaw and a more serious demeanor. He is the "thinker" of the two.

Ted is the "dreamer". Taller and blondish, and with a wide-eyed, romantic look, Ted is more into the immediate, whether it be food, fun, or, especially, girls.

Ted pulls a construction paper "mock-up" out of his rucksack and unrolls it.

CLOSE ON MOCK-UP

An amateurishly-drawn hard-rock insignia with rearing stallions, devilish faces, flaming manes, phallic guitars and bowing young women. Also on it is the name of the band: "WYLD STALLYNS."

BACK TO SHOT

As the school bus drives through suburban San Dimas, passing malls and fast food joints, Bill and Ted, in the back, peruse the drawing.

BILL
Ted, while I agree that your T-shirts will be most triumphant, the truth is that Wyld Stallyns will never be a super band until we have Eddie Van Halen on guitar.

TED
Yes, Bill, but I do not believe we will get Eddie Van Halen until we have triumphant T-shirts.

BILL
Ted, it's pointless to have triumphant T-shirts before we even have instruments.

TED
How can we have instruments when we don't even know how to play?

BILL
That is why we need Eddie Van Halen.

TED
And that is why we need triumphant T-shirts.

Beat. The two look at each other, grin --

BILL AND TED
Excellent!

-- and as they go into a reprise of AIR GUITAR, again attracting the attention of those around them, we:

CUT TO:

EXT. SAN DIMAS HIGH SCHOOL PARKING LOT - MORNING

Typical before-school activity. Students chat and walk to class as:

THE SCHOOL BUS

rolls into the lot and stops. The doors open and students get off. Among them are Bill and Ted, who bound out and start toward school.

ELSEWHERE IN THE PARKING LOT

is the "POPULAR GROUP" -- a half a dozen nice-looking students who sit on and around a Trans-Am. Bill and Ted approach on their way to class. Ted eyes two cute preppy girls.

TED
How's it goin', Buffy and Jodie?

No response. The guys pass Randolf, the group's "leader", who eyes them with disdain.

BILL
How's it goin', Randolf?

RANDOLF
(nods; superior)
How's it goin', miscreants?

BILL
Excellent. Thank you.

Bill and Ted leave the group and continue toward school.

TED
Bill, we're miscreants.

BILL AND TED
(beat)
Excellent.

AIR GUITAR.

EXT. LOCKER AREA

Ted's locker is a total mess. There are no books; only junk food wrappers and Heavy Metal stickers. Ted stuffs his rucksack in with all the other junk.

A couple of lockers away, Bill uses the mirror which is attached to his locker door to study the progress of his scrawny little peach-fuzz moustache.

BILL
Ted. I totally have a most excellent moustache.

But Ted is not paying attention; rather, he has focused his gaze on:

BUFFY and JODIE, the two cheerleader types we just met, who now approach, chatting. They kneel down to their lockers, which are between and below Bill's and Ted's.

Ted swallows, then turns to the girls.

TED
Buffy. Excuse me. I would like to know if you would be my date for the San Dimas High Prom this weekend.

BUFFY
("are you kidding")
Thank you. No.

TED
(beat)
Jodie. Excuse me. I would like to know if you would be my date for the San Dimas High Prom this weekend.

JODIE
(giggling)
No.

TED
(beat)
Well...would either of you like to be Bill's date?

BUFFY/JODIE
No.

And the two pretty girls shut their lockers and walk away, giggling.

TED
Bill. Are there any other possible combinations I may have missed?

But Bill is silent, engrossed in a piece of paper he has found in his locker. He turns toward Ted.

BILL
Dude. We are in big trouble.

TED
Why?

BILL
We have a history review session.

TED
When?

The BELL RINGS. The guys look around. They are the only ones left in the hallway. As the guys amble away, Ted looks at his watch.

TED
How can school be startin' already? It's only five a.m.

Bill looks at Ted's watch.

BILL
Ted. You forgot to wind your watch.

TED
Oh. Yah.

And as the guys turn the corner OUT OF FRAME, we:

CUT TO:

INT. CLASSROOM - ANGLE ON CHALKBOARD

Listed on the board are four categories of history:

"ANCIENT" "MEDIEVAL" "MODERN" "AMERICAN"

Under each heading are listed several important FIGURES and MOVEMENTS from within that time period. (For instance, under "Ancient" are listed Rome, Greece, Egypt, etc.)

TEACHER'S VOICE (O.S.)
Bill, I'm waiting ...

CLOSE ON BILL

standing, facing the front of the room, totally confused.

BILL
Uh...short dude.

TEACHER'S VOICE (O.S.)
Anything else?

BILL
(beat)
He's dead?

We HEAR snickering.

ANGLE ON CLASSROOM

The teacher, MR. RYAN, a sincere and serious man in his forties, is in front of the chalkboard, pointing to the name "NAPOLEON BONAPARTE."

RYAN
So then, Bill. You're telling me that Napoleon was, essentially, a "short, dead dude." Correct?

BILL
Well...Yah.

More snickering from the class, especially Randolf, Ox, Buffy and Jodie, who've been watching all this, entertained, from the front row.

TED

Who's been drawing the "Wyld Stallyns" logo onto his desktop, looks up and laughs at his buddy.

TED
(sotto; to Bill)
You totally blew it, dude!

RYAN

hears this, and looks at Ted.

RYAN
Alright, Ted. Why don't <u>you</u> stand up?

Ted gulps, and stands. Ryan points to the board.

RYAN
Who was Joan of Arc?

TED
(beat)
Noah's wife?

The class laughs. Ryan sighs. The BELL RINGS.

FRONT OF ROOM - AFTER CLASS

Bill and Ted stand at Mr. Ryan's desk.

BILL
Mr. Ryan, sir, before you say anything, my distinguished colleague, Ted, and I wish to express to you our thanks for all the things we have learned in your class.

RYAN
(looking at papers)
Uh huh. And what have you learned?

BILL
(improvising)
We have learned that the world has a great history, and will continue to have a great history in the next one hundred years, of which we hope to be a part of, and which we sincerely hope you are as well.

Ryan looks at Ted, who adds --

TED
Yes, and that thanks to great leaders, such as Genghis Khan, Julius Caesar, and Socratic Method, the world is...full of history.

RYAN
It seems to me all you've learned is that...
(glancing at papers)
...Caesar is "a salad dressing dude."

Ryan rips up the papers.

RYAN
Bill. Ted. It's this simple. You've flunked every section of this class: Ancient History, Medieval History, Modern History, and American History.

Bill and Ted stand silently.

RYAN
That means if you don't get an A+ on your final oral report tomorrow, I'll have no choice but to fail you. Now, you know your topics --
(he points to the chalkboard)
-- and I would suggest that you cover <u>at least</u> those subjects if you want to pass. Understand?

Bill and Ted nod. Ryan looks back down at his papers. Then, as Bill and Ted turn to leave, Ryan looks up and adds:

RYAN
And boys...your report had better be something very special.

The guys gulp and we:

CUT TO:

EXT. SCHOOL LIBRARY - LATER

Bill and Ted, loaded up with books, walk across campus. Bill looks at the paper that Mr. Ryan gave them.

TED
Well, then, who was Noah's wife?

BILL
I dunno, Ted. But I do know we are in serious trouble. Listen to this:
(reads)
"HOW WOULD AN IMPORTANT HISTORICAL FIGURE FROM EACH OF YOUR TIME PERIODS VIEW THE WORLD OF SAN DIMAS, 1987?"
(looks up from paper)
We are in danger of flunking most heinously tomorrow, Ted.

The guys look at each other and gulp. Then we HEAR:

A GIRL'S VOICE (O.S.)
(airy, sexy)
Hi Bill. Need a lift?

The guys look up.

REVERSE ANGLE

A STATION WAGON has pulled into the lot in front of them. In the driver's seat is MISSY -- 19 and gorgeous. The guys approach.

BILL
Sure Missy...I mean Mom.

TED
(sotto; to Bill)
Your step-mom's cute.

BILL
Shut up, Ted.

TED
Remember when she was a senior
and we were freshmen?

BILL
Shut up, Ted.

Bill opens the car door.

INT. STATION WAGON

Missy has a couple bags of groceries in front. Bill and Ted climb in the back.

BILL
To Ted's house, please, Mom.

EXT. TED'S HOUSE - MINUTES LATER

A small, lower-middle class home in a not-so-great neighborhood.

Missy's station wagon stops behind a POLICE CAR which is parked in front of the house.

TED (V.O.)
Bogus. My dad's home.
(then)
Be right back, as soon as I
get my books.

INT. TED'S HOUSE

Ted closes the door and slips across the hall. He is about to head up the stairs when we hear:

A VOICE
Ted.

Ted stops in his tracks and looks over at --

HIS FATHER

Captain Chet Williams, crew-cutted, unsmiling, standing in the kitchen, arms crossed.

TED
What are you doing home, Dad?

CAPTAIN WILLIAMS
I'm looking for my keys. You haven't done anything with them, have you?

TED
No, sir.

Ted starts upstairs, but is quickly stopped by his father.

WILLIAMS
I spoke to your principal today, Ted. He said you're failing history.

Ted attempts to speak, but Williams cuts him off.

WILLIAMS
He also said that if you fail history, you flunk out of school. You know what that would mean, don't you, Ted?

TED
(quietly; he's said this before)
That I would have to go to Oats Military Academy, sir.

CAPTAIN WILLIAMS
(nods)
I spoke with Colonel Oats this morning. He's anxious to meet you, Ted.

EXT. TED'S HOUSE - MOMENTS LATER

Ted shakily exits, a couple of as-yet-unopened history books under his arm.

INT. STATION WAGON

Ted gets inside and turns to Bill.

TED
Dude. We gotta pass.

BILL
Why?

TED
Cuz if we don't, my dad's sendin' me to military school.

BILL
Where?

TED
Alaska.

The guys look at each other, horrified, as Missy steps on the gas and the car pulls away.

EXT. BILL'S HOUSE - MOMENTS LATER

A large, suburban home in a neighborhood quite a bit nicer than Ted's.

MR. SMITH (V.O.)
How was school today, boys?

BILL (V.O.)
Bad.

INT. BILL'S KITCHEN - SAME

Bill and Ted stand with their books, watching Missy unload the groceries. MR. SMITH, forty-five, holding a pipe and newspaper, stands behind his new wife, quite enamored with her.

MR. SMITH
Good, good.

Mr. Smith pats Missy on the ass. Bill gulps.

BILL
Um...we have to go study, dad.

As the guys head out of the kitchen:

MR. SMITH
Bill, have you done your chores this week?

BILL
No.

MR. SMITH
(eyes on Missy)
Well ... make sure you do.

Bill and Ted head upstairs.

TED
(sotto)
Your dad doesn't even care if you do your chores, dude!

BILL
Shut up, Ted.

TED
He's too busy goin' for it with your step-mom!
(turning back)
Whoa! Second base!

BILL
(also looking back)
No way!

TED
Fooled you, dude!

Bill gives Ted a "Melvin", and as they continue up, OUT OF FRAME, we:

CUT TO:

BILL'S BEDROOM - THAT NIGHT

A large, well-furnished room. Books are strewn everywhere. The guys have been studying hard.

BILL
Okay...Egypt.

TED
Moses. Charlton Heston.

BILL
Greece.

TED
So-crates.

BILL
Smart dudes.

TED
Fags.

BILL
Dark ages.

TED
Don't know 'em.

BILL
Don't gotta know 'em!

AIR GUITAR. Then:

BILL
Okay. George Washington. One, the Father of our country.

TED
Two, born on President's day.

BILL
Three, the dollar bill guy.

TED
Did you ever make a mushroom out of his head?

BILL
Ted. Alaska.

TED
Okay...
(thinks)
Wooden teeth. Chased Moby Dick.

BILL
That's Captain Ahab, dude.

TED
Oh...wait! Remember Disney World -- the Hall of Presidents?

BILL
Yeah, good. What'd he say?

TED
(recalling)
'Welcome to the Hall of Presidents.'

Beat. The guys look at each other and shake their heads, dejected.

There is a KNOCK on the door and Missy enters the room, carrying a plate of grilled cheese sandwiches.

MISSY
I brought you guys some food.

She bends over, setting the plate down. Bill gapes down her shirt. Ted hits him.

TED
It's your mom, dude.

Mr. Smith enters and stands behind Missy.

MR. SMITH
(uninterested)
How's it going, boys?

BILL
Bad. We are destined to flunk most egregiously tomorrow.

TED
(nods)
And I am destined to end up at Oats Military Academy.

BILL
(sadly)
And then we will never start our band.

Pause. The guys sigh. Mr. Smith just stares at Missy.

MR. SMITH
(enamored)
Good, good.

MISSY
What are you guys studying, anyway?

TED
History.

MISSY
Mr. Ryan?

Bill and Ted nod.

MISSY
Tell him hi.

The guys look at the grilled cheese sandwiches; one side is completely blackened, the other side is raw. Mr. Smith notices the sandwiches, too.

MR. SMITH
Uh, Bill...why don't you boys take a dinner break?

He hands Bill some money.

HALLWAY

As Bill and Ted leave the room, the door closes behind them.

ON THE STAIRCASE

As Bill and Ted descend:

TED
Now your dad's goin' for it in your own room!

BILL
Shut up, Ted.

TED
Your step-mom is cute, though.

BILL
Shut up, Ted.

TED
Remember when I asked her to the prom?

BILL
Shut up, Ted.

And as they reach the bottom of the stairs and move OUT OF FRAME, we:

CUT TO:

EXT. 7/11 - MOMENTS LATER

Junk food everywhere. Ted munches down a microwave burrito. Bill, flipping through his history book, eats a pint of mint chip ice cream.

The guys look up as a WOMAN approaches the store.

TED
Excuse me, ma'am. Would you buy us a beer?

WOMAN
Sorry, I work here.

TED
Oh. Will you give us a beer?

But she has gone inside.

TED
Well ... you wanna try the Thrifti-Mart?

Bill nods and the guys stand. They are about to begin walking when --

20 FEET ABOVE THEM

The air suddenly parts, brilliant white LIGHT and a gust of WIND pouring out. There is a pounding chord of heavy metal MUSIC and:

A TELEPHONE BOOTH

barrels through the opening and lands a few feet away from them, dust and debris settling as the sky closes back up.

Beat. Bill and Ted look at each other, astounded.

BILL/TED
Not bad ...

Then, the doors of the booth slide open and Rufus, dressed in the same ultra-cool outfit he was wearing in 2687, steps out.

RUFUS
Greetings, gentlemen.

Bill and Ted stare at Rufus for a moment. Finally:

BILL
Will you buy us a beer?

RUFUS
Bill S. Smith, Esquire?

Bill blinks and nods.

RUFUS
Ted "Theodore" Williams?

Ted gulps and nods.

RUFUS
Gentlemen. I'm here to help you with your history report.

TED
What??

BILL
How!?

There is a nother sudden burst of MUSIC and LIGHT, and the guys turn around to see:

ANOTHER PHONE BOOTH

dropping out of the sky and crashing onto the parking lot, about 20 feet away from them. (This new booth looks exactly like Rufus' booth, only is much worse for the wear and appears to be jam-packed with people.)

The guys look at each other.

TED
Bill.

BILL
What?

TED
Strange things are afoot at the 7/11.

Bill nods. Then the door to the new phone booth bursts open and:

ANOTHER BILL AND TED

-- Exact replicas of our two guys in every way -- explode out of the booth and dash excitedly toward Bill and Ted.

NEW BILL
Dudes! You guys are gonna go back in time!

NEW TED
Yah! You are going to have a most excellent adventure through history!

Bill and Ted are absolutely shocked.

BILL
Who are you guys?

NEW TED
We're you, dude!

TED
No way. No way.

NEW TED
Yes way, Ted.

NEW BILL
We know how you feel -- we didn't believe it when we were you and we us said what we us are saying right now.

TED
(skeptical)
Okay. Wait. If you're really us, what number are we thinking of?

NEW BILL AND TED
Sixty-nine, dudes!

Beat. Bill and Ted gape at each other, amazed. Then they turn to New Bill and Ted, and all four crack up at the implications of this number, giving each other high fives and thumbs up. AIR GUITAR. Then:

NEW BILL
Listen dudes, we have to go.

NEW TED
Yah. We gotta get back to the history report.

New Bill and Ted are about to head back to the booth when they notice Rufus, who has been watching all this, utterly nonplussed, from a few feet away.

NEW TED
Rufus!!

NEW BILL
Oh! Bill and Ted -- listen to this dude Rufus. He knows what he's talking about.

NEW TED
Right. And Ted -- give my love to the Princesses.

TED
Who?

NEW TED
(grinning slyly)
You'll see.

New Bill and New Ted pile back into their phone booth. Rufus joins them, and they confer for a moment. Then Rufus backs away and New Ted sticks his head out the booth.

NEW TED
Ted! Don't forget to wind your watch!

NEW BILL
Catch ya later, Bill and Ted!

BILL AND TED

stare, dumbfounded, as: the antenna on the second phone booth glows, then BLUE LIGHT shoots down the side, the ground below opens up, and in a FLASH of MUSIC and LIGHT, the phone booth disappears into the ground.

Bill and Ted look at each other, then at Rufus.

INT. PHONE BOOTH - MOMENTS LATER

While Rufus flips through the phone book, Ted taps Bill on the shoulder.

TED
(sotto)
Dude. Are you sure we should be doing this?

BILL
Ted, you and I have witnessed many things, but nothing as bodacious as what just happened. Besides, we told ourselves to listen to this dude.

TED
Maybe we were lying.

BILL
Why would we lie to ourselves, Ted?

Ted thinks a beat, then nods, convinced. He turns to Rufus.

TED
How are you gonna help us, dude?

Rufus lifts the receiver. The antenna rises out of the roof and begins to glow.

BILL
Are you gonna call someone and get the answers?

RUFUS
We're gonna do a lot better than than, gentlemen.

Rufus begins dialing. With each number, we HEAR corresponding HEAVY METAL GUITAR CHORD. Bill and Ted respond to this.

BILL/TED
Excellent.

The booth begins to glow with bluish light.

RUFUS
Brace yourself, amigos.

BILL/TED
Wh -- ??

RUFUS
Gentlemen ... we're history.

There is a sudden FLASH of BRILLIANT WHITE LIGHT, a ROAR of HEAVY METAL MUSIC, and ...

THE PHONE BOOTH

disappears into the ground with a WHOOSH.

CUT TO:

THE "CIRCUITS OF TIME"

A complex system of wires and circuits criss-crossing the SCREEN. After a beat, we HEAR:

BILL/TED (V.O.)
Whoooooaaaaa!!!!!

And the phone booth shoots INTO FRAME, diving into one of the opaque tube-like CIRCUITS.

INT. BOOTH - MOVING INCREDIBLY FAST

Bill and Ted, eyes wide and amazed, peer through the glass as the booth barrels down the circuit wire on a virtual roller-coaster ride through time.

TED
Rufus! Where are we, dude?!

RUFUS
These are the circuits of history, gentlemen. They'll take you almost anywhere you want to go. At any time.

BILL
How?!

RUFUS
(smiles)
Modern technology, William.

The booth makes a sudden sharp drop OUT OF FRAME and we:

CUT TO:

EXT. FRANCE (1804) - DAY

A large, grassy plateau, overlooking a broad valley.

We HEAR a pounding chord of HEAVY METAL MUSIC, the sky opens up, there is a FLASH OF LIGHT, and --

THE PHONE BOOTH

drops from the opening in the sky and drops onto the plateau. Some junk food wrappers from the 7/11 flutter down behind it as the sky closes back up.

After a beat, Bill and Ted step out of the booth and look around, very excited.

BILL/TED
Whoaaaa!!

BILL
That was most unprecedented, Rufus.

TED
(nods)
Yah -- but where are we, dude?

Rufus calmly glances at the phone book.

RUFUS
France. 1804.

Bill and Ted's mouths drop open.

Suddenly a CANNON BLAST is HEARD and the guys look down into --

THE VALLEY BELOW

where two opposing brigades of SOLDIERS have launched into battle.

BILL AND TED

could not be more thrilled.

TED
Bill, check it out! We're right in the middle of a war!

BILL
(waving at the armies below)
Up here, dudes!

A BULLET whizzes past Bill's ear. Ted laughs, pointing at Bill's head.

TED
(calling down)
Just missed, dude!

ANOTHER ANGLE

Rufus notices a group of SOLDIERS on a nearby bluff.

RUFUS
Time to depart, amigos.

Bill and Ted nod as --

THE GROUP OF SOLDIERS

looks their way.

At the head of the group, in command, is a small, arrogant FRENCH GENERAL. The General lifts a pair of field glasses to his face and gazes across the plateau.

HIS P[illegible]HE PHONE BOOTH

As Rufus dials, Bill and Ted peer out in the General's direction and wave. We can read their lips as they say:

BILL/TED
How's it goin', dude?

THE GENERAL

pusts down his field glasses and is shaking his head when:

an EXPLOSION goes off behind him, tossing the General through the air and onto the ground right next to the now-glowing phone booth.

Suddenly the ground opens and both the booth and the General are sucked down into the hole! The ground closes up and we:

CUT TO:

THE CIRCUITS OF TIME

The phone booth bombs PAST CAMERA, an excited AIR GUITAR emanating from within. It is soon followed by the terrified General, hair shooting straight back, arms flailing wildly as he barrels down the tube behind the booth.

As the General hurtles PAST and OUT OF FRAME, we:

CUT TO:

EXT. TED'S HOUSE - EVENING

There is a FLASH OF LIGHT and the Phone Booth suddenly drops onto the front lawn next to a large oak tree.

Bill, Ted, and Rufus pile out, none of them noticing that:

ABOVE THEM - THE LITTLE FRENCH GENERAL

is dangling by his collar on a branch of the oak tree, looking like a cat held up by the scruff of its neck.

BILL AND TED

look around the yard, elated. (Throughout the following we are occasionally aware of two FEET which helplessly dangle INTO FRAME.)

TED
Now where are we?!
(beat)
Oh. It's my house.

BILL
Rufus -- can we go anyplace we want? At any time?

RUFUS
(nods)
You can do whatever you want, gentlemen, as long as you remember this: No matter what happens, you have to get to the report. Got it?

The guys nod.

RUFUS
The report's tomorrow at 2:45, right?

They nod again.

RUFUS
Okay then, amigos...
(re: phone book)
This'll tell you the number of whatever place you want to go.

Rufus points to the numbers on the phone.

RUFUS (CONT'D)
Just dial the area and the time.
(re: a "special" button)
And this is what activates the time travel function.

BILL
How?

RUFUS
Quite simple, William. Through a retroactive cross-referencing of the intralateral continuum ...

Rufus stops, noticing that Bill and Ted are totally lost.

RUFUS
Trust me, gentlemen. It works.
(then)
Now remember, amigos: No matter where you go, or what you do, that clock --
(re: Ted's watch)
the clock in San Dimas -- is always running. Got it?

Ted nods and looks at his watch. Bill looks at the phone book.

Rufus bows his head and takes a step back.

RUFUS
Gentlemen, it's time for me to leave you now.

Bill and Ted look at Rufus, surprised.

BILL
What do you mean, Rufus?

TED
Yah. Aren't you coming with us?

Rufus backs into the phone booth and shakes his head.

RUFUS
William. Theodore ... You're on your own.

Bill and Ted watch, wide-eyed, as Rufus closes the door and dials. We HEAR the same great heavy metal chords, and then, in a FLASH of LIGHT --

-- the booth disappears.

A split second later, there is another FLASH and it reappears, empty.

Bill and Ted look at each other.

BILL
Ted.

TED
What?

BILL
This has been a most unusual day.

And as Ted nods in agreement, we HEAR a branch breaking above and --

THE FRENCH GENERAL

falls from the tree and lands on his feet right in front of them. He looks around, mutters something in French, then topples to the ground, unconscious.

BILL AND TED

are astounded.

BILL
Dude ... we saw that guy in France.

TED
(shaking his head)
And just when we thought things couldn't get any more bodacious ...

A MOMENT LATER

Bill and Ted are standing over the unconscious General, Bill frantically flipping through his history book.

TED
So who <u>is</u> he?

Bill stops and looks at the book.

BILL
Ted ... it's Napoleon.

TED
Who's that?

BILL
You know -- the short dead dude from our history review!

TED
Whoa! Excellent!
(to the unconscious General)
Hey, you're famous, dude!

Bill snaps closed the history book and turns to his buddy.

BILL
Ted ... I have a most excellent idea!!

And on Bill's excitement we:

CUT TO:

INT. TED'S BEDROOM - CLOSE ON LITTLE BOY

Ted's little brother, DEACON, nine years old and bored, listens as Ted explains the plan.

TED (O.S.)
Deacon. You have to watch this guy. His name is Napoleon. He is a very famous French dude.

PULL BACK TO REVEAL the rest of Ted's bedroom. It's a total mess; covered with scrawled drawings, empty junk-food wrappers and tons of Heavy Metal paraphernalia.

Napoleon lays unconscious on Ted's bed.

BILL
We have decided to collect other speakers from history for a oral report we are doing. While we are gone, you are not to let him out of your sight.

Ted hands Deacon some money.

TED
Here is some money. Take him to the movies or something.

Napoleon starts to come to. He looks around, baffled and a bit angry. Bill notices him.

BILL
Napoleon, dude. I am Bill. We will take you back to France after you tell us what you think of San Dimas. This is Ted's brother Deacon.

DEACON
Hi.

BILL
He will take care of you.
(then)
Ready Ted?

TED
Ready, Bill.

BILL
Let's go back into history!

A quick AIR GUITAR, and the guys dash out of the room.

INT. LIVING ROOM

Bill and Ted, very excited, are bounding out the front door when Captain Williams suddenly steps INTO FRAME, blocking Ted's path.

WILLIAMS
I want to speak with you, son.

Bill attempts to re-enter the house.

WILLIAMS
Alone, please, Bill.

And Ted gulps as Williams slams the door shut, leaving --

BILL - OUTSIDE

Alone. Silent. Lost.

After a beat, he leans against the door and presses his ear up to it. His face goes ashen as he HEARS:

WILLIAMS (O.S.)
(mid-lecture)
... you lose my keys, you fail history, you spend all your time with your loser friend, planning a band that'll never happen.

INT. HOUSE - SAME

WILLIAMS
Now you're not to leave this house again until tomorrow morning.

The PHONE RINGS. Williams crosses and picks it up.

WILLIAMS
Yes?

VOICE ON PHONE
Uh, Captian Williams, this is Officer Van Halen down at the station.

WILLIAMS
Officer Van Halen...?

INT. PHONE BOOTH - SAME

Bill stands, receiver in hand, heavily disguising his voice.

BILL
I'm new, dude -- sir. Listen. We found your keys. If you want 'em, better come and get 'em.

INT. HOUSE

Williams hangs up, shakes his head.

WILLIAMS
When I get back from the station, I want you packed and ready to go. Got it?

TED
(quietly)
Yes, sir.

Captain Williams turns and heads upstairs. As he does, the front door opens, and Bill sticks his head inside. Ted crosses to him.

TED
Dude, we are in serious trouble. My dad already signed me up. My plane leaves tomorrow night.

BILL
(beat)
But that's only <u>if</u> we fail, dude.

A moment. The guys look at each other. Then, slowly, their gaze shifts outside, toward the phone booth.

The guys brighten and turn back to each other.

BILL/TED
No way!!!

INT. PHONE BOOTH - SECONDS LATER

Ted reads from the history checklist, while Bill flips through the phone book.

TED
(mispronouncing everything)
So-crates. Sigmund Freud. Beethoven.

BILL
(referring to phone book)
Is there one for 'The Western Movement in America in the nineteenth century'?

TED
(checking list)
Yah.

BILL
(excited)
Well then, let's reach out and touch someone, dude!

AIR GUITAR. Then Bill dials, the GUITAR CHORDS resonating through the booth.

Then Bill gets a connection. We HEAR a drum beat, and the guys look at each other.

TED
Bill, my friend?

BILL
Yes, Ted, my friend?

TED
May we have a most excellent adventure!

Bill and Ted firmly shake hands, and in a FLASH of MUSIC and LIGHT, the booth disappears.

A beat later, Captain Williams exits the house, heading toward his car, and we:

CUT TO:

EXT. OLD WEST TOWN - DAY

A rough, tough, prospecting town, somewhere in the Colorado Territory. We HEAR HEAVY METAL GUITAR and shortly thereafter --

THE PHONE BOOTH

drops out of the sky and lands next to a row of OUTHOUSES. A few confused TOWNSPEOPLE stare as Bill and Ted step out of the booth and look around, very excited. A beat, then:

TED
How's it goin', Old West dudes?

INT. SALOON - A MOMENT LATER

A real Old West-style barroom. A piano plays in the background. Bill and Ted enter and saunter up to the bar.

BILL
(to bartender)
Two beers, please.

TED
(sotto; to Bill)
Whoa, he didn't even card us.

BILL
Yah, we have to remember this place.

The bartender hands them drinks. Bill and Ted look around the saloon.

BILL
Well, Ted, who should we take back with us?

TED
How about that guy? He's a total Old-West ugly dude.

An UGLY COWBOY glares at Bill and Ted.

BILL
(to Cowboy; smiling)
How would you like to be in a history report?

TED
We already have Napoleon signed up.

COWBOY
(growling)
Where the hell are you from?

BILL
San Dimas.

TED
Home of Raging Waters, excellent water slides.

Suddenly a GUNSHOT rings out and all attention shifts to:

THE SWINGING DOORS

where a tough-looking YOUNG COWBOY enters and begins walking around the saloon, staring at everyone. He stops in front of Bill and Ted. Silence. Finally:

TED
How's it goin'?

ANOTHER ANGLE

The Young Cowboy moves away from Bill and Ted, addresses everyone in the saloon.

YOUNG COWBOY
I need two men. Who's with me?

BILL
(sotto; to Bartender)
Who's he?

BARTENDER
(nervously)
Billy the Kid.

BILL
(to Ted)
He's famous. Let's nab him.

TED
We're with you, Billy the Kid!

THE SALOON

Goes back to normal as Billy the Kid steps up to the bar and warily eyes Bill and Ted.

BILLY THE KID
Who are you?

TED
We have a band --

BILL
-- Of outlaws. I'm Bill Wyld.

TED
I'm...Stallyn Ted.

BILLY THE KID
I've never heard of you.

BILL
You will --

TED
-- We're totally gonna open for Iron Maiden!

AIR GUITAR, which is interrupted by Billy the Kid, who throws Bill and Ted against the bar.

BILLY THE KID
Here's the deal. What I win, I keep.

Bill and Ted nod.

BILLY THE KID
What you win...I keep.

BILL/TED
(shrug)
Sounds good, Mr. the Kid.

Billy the Kid looks at them, and on his reaction we:

CUT TO:

THE CARD GAME - MOMENTS LATER

A bunch of grizzled, hard-boiled COWBOYS scowl AT CAMERA. None of them have much money on the table and all of them look pissed.

AC SS THE TABLE

Sit Bill, Ted and Billy the Kid. Bill and Ted have huge piles of money in front of them. So does Billy the Kid, who's dealing.

Ted gapes happily as he looks at his hand. Bill nudges him.

BILL
(sotto; to Ted)
Dude. You gotta have a poker face, like me.

Bill picks up his hand.

BILL
(excited)
Whoa! Three aces!

Billy the Kid glares at Bill.

TED

turns to the large TATTOOED COWBOY next to him.

TED
(sotto)
We're totally cheating you, dude.
(off the Cowboy's look)
But it's okay -- you'll get your money back as soon as we bag Billy the Kid.

THE COWBOYS

look at each other, fed up. They put their cards down and stand, glowering at Billy the Kid.

BEARDED COWBOY
What the hell is going on here, Billy?

OLD WEST UGLY DUDE
You cheatin' us, Kid?

BILLY THE KID
Cheatin? Me?

The cowboys reach for their guns, but before they can --

-- Billy the Kid grabs the money, knocks the table over, and punches the Old West Ugly Dude. Suddenly --

THE SALOON

Clears out. The brawl is on.

BILL AND TED

Sit rooted to their chairs, gaping at the melee developing around them.

Bottles and bullets whiz past their heads. Tables and chairs are overturned and broken.

The guys look at each other and are about to do a thrilled AIR GUITAR when they are grabbed and pulled out OPPOSITE SIDES OF FRAME.

The PIANO continues in the background as:

TED

lands on a table and looks around. Three very large, very ugly, very nasty-looking RUSTLERS glare at him.

TED
How's it goin', big ugly dudes?

Silence. The rustlers look like they're about to tear Ted's heart out.

Ted swallows.

TED
Okay, look. I gotta be honest with you guys: I'm totally weak. I can't possibly fight you.

A beat. Then Ted pulls a small paper booklet from his pocket and opens it.

TED
However, how would you gentlemen like free passes to see "The Song Remains The Same" at the San Dimas 6?

But before Ted can tear the tickets out, the rustlers grab him.

TED
I didn't think so.

Meanwhile --

BILL

Is behind the bar, jumping back and forth to avoid the whiskey bottles that are now being chucked at him.

A bottle whizzes past his ear and crashes against the mirror, shattering it. Bill gives the thumbs-up sign.

BILL
Nice shot, dude!

Another barrage of bottles drives Bill to --

THE FLOOR

Where he crawls behind the bar. He sees a shard of the broken mirror, picks it up, and checks the progress of his moustache.

BILL
(pleased, winking at himself)
Excellent 'stache, Smith.

Then Bill reacts as he sees --

IN THE MIRROR

The reflection of a BIG BEARDED COWBOY grinning evilly back at him.

ANOTHER ANGLE

The Bearded Cowboy reaches down with one hand, picks Bill up, and holds him over his head.

BILL'S POV

The three Rustlers are tossing Ted around like a beach ball.

BILL
How's it goin', Ted?

TED
(mid-air)
Excellent. You?

BILL
Outstanding.

The Big Bearded Cowboy suddenly hurls Bill through the air while --

THE RUSTLERS

Grab Ted and hurl him through the air.

EXT. SALOON - SAME

Several DANCE HALL GIRLS are watching the fight when --

-- BILL'S HEAD comes crashing through the wall of the saloon, followed shortly by TED'S HEAD, which crashes through right next to Bill's.

The two guys turn and see each other.

BILL/TED
Whoa!!

BILL
(laughing)
You totally got thrown through the wall, dude!

Ted looks around and notices the provocatively dressed girls in front of him. He turns on the charm:

TED
How's it goin' ladies? I am Ted T. Williams, and this is my friend, Bill S. --

But before he can finish, the guys are pulled back through the wall. The Dance Hall Girls look at each other and we are back in:

THE SALOON

Where we see that it was Billy the Kid who grabbed the guys.

BILLY THE KID
C'mon!

Billy the Kid turns and dashes across the room where he runs directly into:

THE CARD PLAYING COWBOYS

who quickly surround him and draw their guns.

BILL AND TED

duck behind a wall and look at each other.

TED
Bill. We gotta save him.

BILL
Yah. But how?

A beat. Ted peeks around the wall and looks at the line-up of cowboys, then nudges Bill --

TED
Check it out.

And he points at --

THE COWBOYS' UNDERWEAR

All of which is barely sticking out the tops of their pants.

BILL AND TED

Look at each other and smile. They creep out from behind the wall and stop just behind the Cowboys.

TED
(sotto)
Ready, Bill?

BILL
(sotto)
Ready, Ted.

TED
One - two - three --

BILL
Go!!

And the guys suddenly pull each of the Cowboys' long underwear up, giving them "Melvins."

They follow this by "pantsing" the Cowboys -- pulling their pants down around their knees.

As the confused Cowboys stagger around, trying to tug their long underwear down and their pants up, Bill and Ted knock the guns out of their hands, then "high-five" each other.

TED
Good goin, Bill Wyld!

BILL
You too, Stallyn Ted!

And as the Cowboys continue to struggle with their pants, Bill, Ted and Billy the Kid dash out of the saloon.

EXT. SALOON

Billy the Kid looks at the guys as they rush away from the saloon and toward the phone booth.

BILLY THE KID
You two saved my life.

TED
Nothin' doin', Billy the Kid.

The guys push through the line which is waiting to use the outhouse.

BILL
Excuse us, dudes, we gotta use the phone.

They reach the booth, squeezing past a Cowboy who exits the booth, zipping up his fly. Bill and Ted look down.

BILL/TED
Oh, no...

BILLY THE KID
(re: the booth)
Where we going?

Ted glances at the history checklist.

TED
"The Golden Age of Civilization."

BILLY THE KID
Where?

BILL
(dialing)
Ancient Greece, dude!

The HEAVY METAL CHORDS begin to pound and the booth begins to shake.

BILLY THE KID
What the -- ?

TED
Don't worry, Billy the Kid. We'll bring you back here as soon as you talk at our report.

BILL
Believe me, dude, Napoleon has it tougher. He's back in San Dimas with Ted's little brother, Deacon.

Ted looks at his watch. It reads 7:15 P.M.

There is a FLASH and we:

CUT TO:

EXT. FARRELL'S RESTAURANT - ESTABLISHING SHOT

A clock on the outside wall reads 7:15 P.M.

INT. FARRELL'S ICE CREAM PARLOR - EVENING

PAN ACROSS people eating. Children, parents and, at a corner table --

Deacon, his nine year old girlfriend, KERRY, her eight year old friend, DAPHNE...and Napoleon.

This is a double date.

There is a sudden clamorous RINGING OF BELLS and Napoleon reacts, startled, as a WAITER rushes up with a huge "TROUGH". Napoleon stares as the immense dish of ice cream is set before him.

As ANOTHER WAITER places a "gag bib" on him, we:

CUT TO:

THE TABLE - A LITTLE WHILE LATER

The "kids" are all finishing off the Trough (Napoleon making a quick move to scoop the last bit of chocolate ice cream away from Daphne) when there is another RINGING OF BELLS and the Waiter pins an "I Made a Pig of Myself at Farrells" button onto Napoleon, next to his other medals.

Napoleon looks around, angered and confused.

We notice that the clock on the wall behind him now reads 7:57 P.M., as we:

CUT TO:

EXT. ANCIENT GREECE - DAY

Ancient pillars. Greek statues. A phone booth.

BILL AND TED

amble along a tree-lined path.

BILL
How we doin' with the time?

TED
(looking at his watch)
Excellent.

CLOSE ON WATCH

Which now reads only 7:45 P.M. We notice that the second hand is beginning to slow down as --

THE GUYS

steal up to:

A SMALL AMPITHEATRE UP AHEAD

Where a group of five or six YOUNG MEN are seated around one OLDER MAN. The Older Man, short and rotund, appears to be "holding court".

One of the students uses the name "Socrates" to address the older man.

BILL, TED AND BILLY THE KID

Crouch nearby.

BILL
Socrates? Hey -- we know that name.

TED
Yah. Look him up.
(helpfully)
It's under So-crates.

Bill finds the right passage in the book. Ted looks over his shoulder.

BILL
(reading)
"The only true wisdom consists in knowing that you know nothing."

The guys look at each other.

TED
That's us, dude.

BILL
(nods)
Let's bag him.

They guys start off, then stop, noticing Billy the Kid, who obviously wants to go with them.

Ted rummages through his rucksack and removes a Nerf football, which he tosses to the confused young cowboy.

TED
Here, Billy the Kid. This is a Nerf football. You can play with it while we talk to Socrates and nothing will get hurt.

IN THE AMPITHEATRE

Bill and Ted join the group. Everyone quiets down, all eyes on the oddly dressed newcomers. There is some puzzled murmuring, some laughing. Beat.

BILL
How's it goin'?

Socrates looks at Bill and Ted, quite curious. There is silence in the group. Another beat.

BILL
(sotto)
Ted. He's waitin' for you to say something.

TED
(sotto)
What do I say?

BILL
(shrugging)
Philosophize with him.

TED
(shrugs; to
Socrates)
"All we are is dust in the wind", dude.

CLOSE ON SOCRATES

He scratches his head, intrigued. We HEAR Heavy Metal chords, there is a blinding FLASH OF LIGHT and we:

CUT TO:

A BOWLING BALL

smashing into a set of bowling pins.

INT. BOWLING ALLEY - CLOSE ON SCORESHEET

PAN DOWN NAMES: Deacon, Kerry, Daphne, Napoleon. We are in the tenth frame of the third game. The kids' scores average between 70 and 100. Napoleon's high is 43.

Suddenly Napoleon's score changes to 143 as --

THE LITTLE GENERAL

(now wearing green and red bowling shoes) cheats on his score, then rises to bowl.

Behind his back, Deacon, Kerry, and Daphne roll their eyes. They hate him. Deacon imitates his awkward style as Napoleon rolls a gutter ball and scowls, ranting arrogantly at a family which bowls next to him.

ANOTHER ANGLE

Behind Napoleon, the kids whisper to each other and giggle, planning something.

Meanwhile, Napoleon's ball comes back and he bowls again, tossing another gutter ball. This time he throws a little fit of poor sportsmanship: stomping his feet, shaking his fist in the air, and then, finally, pounding his fist on the air jet, and hurting his wrist in the process.

Trying to ease the pain, Napoleon places his hand inside his coat, thus striking the famous "pose" for the first time.

Then, Napoleon turns around to find --

The kids are gone. Napoleon attempts to run after them, but is quickly blocked by --

THE ALLEY MANAGER

A fat, sweaty, ineffectual man in his fifties.

MANAGER
Hey -- not so fast, there, buddy. You ain't paid yet!

Napoleon stares at him, uncomprehending.

EXT. BOWLING ALLEY - NIGHT

After a beat, Napoleon is booted out the door. He stumbles down onto the pavement.

MANAGER
I don't wanna see you around here anymore. Beat it.

Napoleon, confused, stands, brushes himself off, curses at the Manager, and then stumbles away, having no idea where to go or what to do.

Meanwhile --

DOWN THE STREET

The three kids bolt away.

KERRY
Your brother'll kill you!

DEACON
I don't care. Napoleon's a dick.

They turn a corner, giggling, and we:

CUT TO:

EXT. ENGLISH CASTLE - MORNING

On the outskirts of this grey stone castle, a babbling brook winds its way through a verdant field. A beaten-down looking SERF (we'll call him JOHN) is bent over, picking roots when --

The phone booth crashes to the ground right next to him.

A beat later, Bill, Ted, Billy the Kid and Socrates step out. Socrates looks around, amazed. Billy the Kid flips Nerf football into the air.

BILLY THE KID
Not bad, huh, So-crates?
(to Bill)
Where are we, dude?

BILL
England. 1371.

TED
(looking at his watch)
Dude, we are in most excellent shape for our history report.

BILL
Yah. Alls we need is one more speaker, from Medieval.

BILLY THE KID
(pointing to John the Serf)
How 'bout that guy?

BILL
(nods; impressed)
I must say, Billy the Kid, you are dealing with the oddity of time traveling with the greatest of ease.

Billy the Kid smiles proudly as Bill approaches John the Serf.

BILL
Excuse me, dude. Where would we find personages of historical significance around here?

John the Serf looks up at Bill and smiles toothlessly.

BILL
(beat)
Later.

Bill crosses to Ted. In the BACKGROUND, Billy the Kid and Socrates flip the Nerf football back and forth.

BILL
So, Ted, any ideas on who should we bag? Ted?

But Ted is spellbound, speechless.

REVERSE ANGLE - TED'S POV

Two beautiful young PRINCESSES are standing on the castle balcony, looking out. One of them, JOANNA, has made eye contact with --

TED

who is smitten.

TED
I'm in love, dude.

BILL
(nods)
Those must be the Princesses you told yourself about at the 7/11.
(then)
Well ... You're the ladies' man, how're we gonna meet 'em?

INT. CASTLE HALLWAY - LATER

Dark. Shadowy. Suits of armor line the wall.

Several royal Henchman walk by, on patrol. They continue OUT OF FRAME. Beat. Then we HEAR:

TED'S VOICE
(echoing)
Bill.

BILL'S VOICE
(same)
What?

TED
These are heavy.

BILL
Yah. Heavy metal!!

Loud, echoing AIR GUITAR, as two of the suits of armor step out of the shadows and start to clank around.

BILL
I feel like the dude in the Wizard of Oz.

TED
The straw dude?

BILL
No, not that dude.

Bill does a heavy, clanking "jig".

BILL
(singing)
"If I only had a heart..."

TED
Way to go, dude!

As Bill and Ted turn down the hallway, we SEE that their boxers are coming up out of their suits. As they clank clumsily away from us:

TED
Bill?

BILL
What?

TED
(low, breathy)
Use the Force, Bill. I'm Darth Ted.

Ted grabs a lance off the wall and swings it at Bill. It connects with a thud.

Then Bill pushes Ted, playfully, and Ted pushes back. They begin to roughhouse, knocking each other onto the floor, wrestling, laughing, and hitting each other.

Neither pays the slightest attention to the incredible amount of noise they're making.

ANOTHER ANGLE

Bill shoves Ted backwards, falling back himself, and knocking Ted rolling down a small flight of stairs.

We HEAR Ted hit the bottom of the stairs with a tremendous CRASH.

Then Bill crawls out of his suit of armor, stands, and looks down the stairs at --

TED'S SUIT OF ARMOR

which lays on the floor, motionless. TWO HENCHMEN stand over it, swords drawn.

The Henchmen plunge the swords into the suit, look around for the other "intruder," and run off in the opposite direction.

BILL

Horrified, slowly moves down the stairs and stands over Ted's suit of armor, fighting tears. He can barely speak.

BILL
Bogus...Heinous...Non-triumphant...

He collapses to his knees in front of the suit of armor.

BILL
Aw, Ted. Don't be dead, dude.

A long, heartbreaking moment as Bill takes the suit's hand and shakes it.

BILL
S'long, Ted.
(overcome)
I...love you, dude.
(quickly; to himself)
Fag.

Then we HEAR footsteps, and Bill turns and sees yet ANOTHER HENCHMAN approaching, sword drawn.

BILL
(fiercely)
You killed Ted, you Medieval dick-weed!

Possessed with a terrible vengeance, Bill charges the Henchman and knocks him into the wall, punching and kicking at him.

BILL
Aaaaaaauuuuuuggggggghhhhhh!!!!!

Bill is pushed to the floor by the far more powerful Henchman. He is about to be run through when --

TED

Steps out from the shadows and belts the Henchman with his lance, felling him.

INT. HALLWAY

Bill looks up in astonishment.

BILL
Ted, you're alive!

TED
Yah! I flew out of my suit when I hit the floor.

Bill gets up and the guys rush to each other. They hug. Beat. They realize what they're doing and separate.

BOTH
(to the other)
Fag.

CUT TO:

CLOSE ON A DOOR

which OPENS, revealing JOANNA and ELIZABETH, the two beautiful Princesses we saw earlier.

Joanna's eyes widen.

JOANNA
You're the ones we saw in the garden.

REVERSE ANGLE - BILL AND TED

Ted nods, enraptured.

TED
I am Ted of San Dimas, and I bring to you a message of love.

JOANNA
(pleased)
From who?

TED
From ...
(thinks)
... myself.

BILL
(sotto)
Way to go, dude.

ANOTHER ANGLE

Joanna moves closer toward Ted.

JOANNA
And what is this message you speak of?

Ted is stumped.

TED
Uh ...

BILL
(sotto)
Lyrics, dude! Recite them some lyrics!

Ted clears his throat, and improvises.

TED
"Oh, you beautiful babes from England,
For whom we have traveled through time.
Will you go to the prom with us in San Dimas?
We will have a most triumphant time."

THE PRINCESSES

are pleased. Then, suddenly, we HEAR:

AN ANGRY VOICE
(from down the corridor)
Joanna! Elizabeth!

The Princesses stiffen.

ELIZABETH
It's Father!

They grab Bill and Ted and hurriedly usher them --

INSIDE THEIR CHAMBER

TED
What does he want?

ELIZABETH
We're to be married to two horrible old men today.

TED
No way!

The Princesses nod urgently.

JOANNA
Will you help us escape?

TED
(puffing up with bravado)
Of course, babes!

But as the guys gallantly turn around, they find themselves face to face with:

THE DUKE

who is flanked by two OLD FAT MEN and several GUARDS. He is furious.

BILL
How's it goin', Duke-dude? I am the Earl of Smith.

TED
And I am the Duke of Ted.

BILL
Your daughters do not love these two old fat dudes.

TED
Yah, but we do. That is -- we love your daughters, not the two old fat dudes.

DUKE
Put them in the Iron Maiden!

TED
Iron Maiden?

BILL
Excellent!

AIR GUITAR. The Duke is outraged.

DUKE
Execute them!

BILL/TED
Bogus.

The Princesses gasp, horrified, as the Duke's Henchmen grab Bill and Ted and drag them away.

TED
(calling back)
Don't worry, babes -- we'll save you!

SMASH CUT TO:

TWO HUGE, RAZOR-SHARP AXES

violently crashing down onto two chopping blocks. The axes are raised and --

BILL'S AND TED'S HEADS

are lowered INTO FRAME, onto the blocks.

A WIDER SHOT

REVEALS that we are in the middle of a ROYAL COURTYARD.

The Duke, the Princesses, the two Old Fat Men, and numerous Henchmen are gathered to watch Bill and Ted get beheaded.

Several hours have passed -- it's now early evening.

THE GUYS

look at each other.

TED
Bill.

BILL
What?

TED
I believe our adventure through time has taken a most serious turn.

Bill nods as --

THE DUKE

stands and, with an imperious gesture, motions to --

THE BLACK-HOODED EXECUTIONERS

who poise their huge axes over the guys' heads.

The crowd hushes. The Princesses fight tears. Then, suddenly --

THE EXECUTIONERS

bring down their axes and --

BILL AND TED

wince, then open their eyes when they realize that --

THE EXECUTIONERS

have not beheaded them, but have, instead, severed their bonds!!

Then the Executioners remove their hoods, REVEALING that they are not, in fact, executioners -- but are rather BILLY THE KID and SOCRATES!

THE COURTYARD

erupts into chaos! The Princesses' eyes widen. The Duke, outraged, dispatches a bunch of Henchmen to kill --

BILL AND TED

who leap up from the chopping blocks.

BILL
So-crates! Billy the Kid!

Socrates winks at Bill. Billy the Kid taps his gun.

BILLY THE KID
You saved my life, I saved yours.

TED
Way to go, dude!

They all exchange a quick high-five. Then Bill notices the Henchmen closing in fast.

BILL
Let's go!

As they turn and rush away:

TED
(looks back)
What about the babes?!

Bill glances back at --

THE PRINCESSES

who are completely surrounded by Guards.

MOVING WITH BILL AND TED

as they near the wall of the castle, Henchmen in hot pursuit.

BILL
There's nothing we can do!

TED
But ... !!

BILL
Ted. We got no choice. We'll have to come back for 'em after the report.

They reach the end of the courtyard and begin to scale the stone wall.

Henchmen draw nearer as Billy the Kid gives Socrates a "boost" over the wall, then scrambles over with Bill. When Ted reaches the top, he stops and looks back at:

JOANNA

who smiles and blows a kiss at him just before --

A HENCHMAN'S ARROW

embeds itself in the wall just below Ted. More arrows fly past and Ted is driven over onto:

THE OTHER SIDE OF THE WALL

where he joins the other guys as they run for their life toward the phone booth.

TED
(catching up)
Bill -- I just realized. We don't got a Medieval speaker for the report. What are we gonna do??

BILLY THE KID
I took care of that.

BILL/TED
What??

Billy the Kid nods and points --

INSIDE THE BOOTH

Where JOHN THE SERF, flipping the Nerf Football up and down, grins toothlessly at them.

THE HEAVILY ARMED HENCHMEN

begin to scale the wall as --

BILL, TED, SOCRATES AND BILLY THE KID

all pile into the phone booth with John the Serf. Needless to say, it's getting a bit crowded in here.

Bill grabs the phone book and begins rifling through it as a flaming arrow smacks against the booth. Ted peers through the glass at the quickly approaching Henchmen.

TED
Bill ... I think we better get going. Bill -- what are doing, dude?

BILL
I'm trying to find the number to San Dimas! -- There.

But, just as Bill gets a good look at the number --

A FLAMING ARROW

sails into the booth and lodges directly into the phone book! The book's brittle pages burst into flame!

BILL/TED
Whoaaa!!

TED
Put it out, dude!

BILL
I'm trying -- owww! Dude, I can't! We'll hafta do without it!

Bill tosses the burning book from the booth and Ted pulls the door shut as --

THE HENCHMEN

approach the booth. At the head of the group stalks a ferocious seven foot MOUNTAIN OF FLESH, swinging an immense spiked ball and chain over his head.

IN THE BOOTH

Bill dials frantically.

TED
What are you dialing, dude?!

BILL
San Dimas. Hold on.

Bill finishes dialing. An arrow careens off the antenna. There is a CLICK. The guys look at each other expectantly, and we HEAR:

A PRE-RECORDED VOICE
I'm sorry, the number you have dialed is not in service at this time. Please check your directory and dial again. Thank you.

BILL/TED
Oh, no!

Suddenly the booth begins to rock as the Henchman begin pounding on the side of it. Billy the Kid and Socrates struggle to hold the door shut. Bill, panicky, redials, as Ted notices that:.

OUTSIDE THE BOOTH

The Henchmen have given way to the seven-foot GIANT who is now snarling ferociously, fiercely swinging the ball and chain over his head.

INT. BOOTH

TED
C'mon, dude! He's gonna -- !!

BILL
I know, Ted!

There is another CLICK and the guys cross their fingers as:

EXT. BOOTH

The antenna pops out of the roof and begins to spark. We HEAR HEAVY METAL CHORDS, there is a FLASH of LIGHT, and, just as --

THE HUGE HENCHMAN

swings the spiked ball against the booth --

THE GROUND

opens with a WHOOSH and --

THE BOOTH

drops into it causing --

THE HENCHMAN'S BALL

to MISS the booth but CONNECT with the sparking antenna, bending it backwards just as --

THE BOOTH

disappears into the darkness and --

THE GROUND

closes back up. HOLD for a beat on the confused Henchmen, then:

CUT TO:

THE CIRCUITS OF TIME

The phone booth shoots PAST CAMERA, MUSIC blaring from within, sparks shooting from the damaged antenna.

TED (V.O.)
Where we goin', dude?

BILL (V.O.)
Home, I hope!!

The careening booth dives down a chute and we:

CUT TO:

EXT. DESERT - DAY

The same vast, orangeish desert we saw in the opening. Great heavy metal MUSIC emanates from each of the futuristic domes which dot the landscape.

We HEAR voices, and a moment later, the sky opens up and the phone booth crashes down onto the ground. The skewed antenna recedes back into the roof as Bill and Ted pull themselves out of the booth and look around, baffled.

TED
Dude, this is not San Dimas.

Bill nods. The guys notice the domes.

BILL
Excellent music.

TED
Most outstanding.

Then, the guys' attention shifts to:

ONE OF THE DOMES

where a WOMAN, dressed all in white except for a black trench-coat, steps out and stares at Bill and Ted, stunned.

WOMAN
It's ... you.

TED
Yah, it's us.
(to Bill)
Who are we?

BILL
(to Woman)
Excuse me, but what year is this?

WOMAN
2687.

TED
Whoa! Bill! We went way too far forward!

BILL
The phone booth musta got broke in England.

TED
(looks around)
So this is the future ...

BILL
(looks around, nods)
Looks like a Yes album cover.

Then Bill nudges Ted and the guys notice that --

The Woman has closed her eyes and is concentrating very hard. Soon other PEOPLE, also dressed in whites and blacks, start to come out of the domes, gathering around Bill and Ted and gazing at them reverently.

Bill and Ted shift nervously.

Behind them, Billy the Kid, John the Serf and Socrates look on, impressed.

Then, the crowd begins to do a slow, oddly ritualistic version of AIR GUITAR.

They stop and look at Bill and Ted, who shrug and do AIR GUITAR themselves.

The crowd is deeply moved by this. They begin beckoning to Bill and Ted.

The guys are totally confused.

BILL
They want to hear us speak, Ted.

TED
Go ahead, dude.

BILL
What'll I say?

TED
Make something up.

Bill swallows, raises his hand to quiet everyone. He can't think of anything to say. Finally --

BILL
Be excellent to each other.

Beat. The crowd waits expectantly for more. Bill looks at Ted.

TED
(shrugs)
And...party on, dudes.

The crowd is <u>deeply pleased</u>. Bill and Ted begin to herd the awaiting Historical Figures back into the phone booth.

BILL
(to crowd)
Well...we gotta get back to our report.

TED
(backing into booth)
Yah. We'd take one of you with us, but it's a history report, not a future report...

ANOTHER ANGLE

Everyone's in the booth. Bill and Ted look back at the crowd, which continues to stare at them reverently. Bill dials.

BILL
Later, dudes!

We HEAR HEAVY METAL CHORDS.

INT. GREAT DOME - SAME

The Three Important People watch, concerned, as outside the ground opens, and, in a BLUE FLASH, the booth disappears. They turn to Rufus.

RUFUS
Gentlemen, don't worry. They know what they're doing.

The Important People look at each other, worried, and we:

CUT TO:

THE CIRCUITS OF TIME

The booth hurtles PAST CAMERA, to five faces pressed up against the glass.

TED (V.O.)
Let's go back to England!

BILL (V.O.)
We don't know the number! Even if we did -- the phone's broke. We just gotta keep dialing San Dimas till it works!

The booth whizzes around a sharp curve in the circuiting and we:

CUT TO:

EXT, ROMAN COURTYARD - DAY

JULIUS CAESAR is walking through his courtyard when he HEARS MUSIC and, a moment later, the sky opens up and the booth crashes right in front of him.

GUYS
Whooaaaaa!!

BILL AND TED

look through the glass at Caesar, who stares right back at them.

TED
Where'd we land now?

Bill, flipping through their history book, finds the page he was looking for.

BILL
Ted! It's the salad-dressing dude!

TED
That's the Green Goddess?

BILL
It's Julius Caesar.

Bill holds the book up to the glass next to Caesar's face. Caesar's expression matches exactly with his rendering in the book. Bill smiles.

BILL
Ted. Ho much time do we got left?

TED
(looks at watch)
Tons. Why?

BILL
(excited)
Extra credit, dude!

AIR GUITAR as the door to the booth slides open, Julius Caesar is pulled inside, and we:

CUT TO:

THE CIRCUITS OF TIME

The booth hurtles PAST CAMERA, Caesar's terrified face pressed against the glass.

TED (V.O.)
Where'd we dial?!

BILL (V.O.)
San Dimas!

TED (V.O.)
Where we goin'?!

BILL (V.O.)
Beats me!

EXT. VIENNA STREET - DAY

The booth crashes before a sign which read "S. FREUD." After a moment --

SIGMUND FREUD

opens the door and gazes out at the odd sight before him. Ted sticks his head out of the booth.

TED
How's it goin', Frood-dude?

Billy the Kid lassoes Freud and pulls him into the booth.

FREUD
(to himself)
This must be a dream.

Bill dials the number and MUSIC CONTINUES over the following:

IN MEDIEVAL MONGOLIA

The booth crashes down next to GENGHIS KHAN. The ancient Mongolian warrior looks at the booth for a moment before a hand, holding a Twinkie, reaches out. As Khan reaches for the Twinkie, he is yanked inside and we:

CUT TO:

FRANCE

Where JOAN OF ARC is in the middle of a battle when a crowded phone booth drops right in front her. The door opens and we:

CUT TO:

A CROWDED CONCERT HALL

Where LUDWIG VAN BEETHOVEN is conducting his Ninth Symphony when the phone booth crashes into the orchestra pit. Ted sticks his head out, grabs Beethoven's hair, and we:

CUT TO:

THE WHITE HOUSE

Where ABRAHAM LINCOLN is sitting in the oval office when Genghis Khan bursts through the door, grabs him, and carries him over to the awaiting phone booth. Khan lifts him above his head and jams him into the top corner of the jam-packed booth, and we:

CUT BACK TO:

THE CIRCUITS OF TIME

Darkness. Silence. Suddenly we HEAR VOICES and:

THE PHONE BOOTH

barrels PAST CAMERA lengthwise, like an <u>incredibly fast</u> canoe.

The Historical Figures sit inside the booth like twelve year olds on a roller coaster. Some are terrified and <u>scream</u>. Others (the more "experienced" time travelers) hold their arms upin the air and <u>whoop</u> and <u>holler</u>, thrilled.

MOVING WITH BILL AND TED

As they sit in the back of the speeding booth, trying to speak over the incredible din.

TED
(looking at watch)
We got plently of time, but we don't got any more room, dude!

BILL
(nods)
The next place we stop, we better try and figure out what's wrong with the booth.

Ted nods, then notices the broken antenna, which now has sparks pouring off it. He taps Bill on the shoulder.

TED
Dude. I think I got a idea what's wrong.

Bill looks back and as the booth shoots through a 360 degree "loop" and dives OUT OF FRAME, we:

CUT TO:

EXT. PREHISTORIC MARSH - DAY

Foggy, misty, dank. A pterodactyl screeches by as we HEAR:

TED (O.S.)
Okay, here is a treat to make our minor prehistoric pit-stop a bit more enjoyable.

CAMERA PANS TO the Historical Figures, sitting on a felled tree at the edge of the marsh.

Ted, the "den mother" of the group, is pulling Hunts Pudding Cups out of his rucksack and handing them out.

He picks up a clipboard.

TED
Okay. Please raise your hands when I call out your name.

Pronouncing most of the following incorrectly:

TED
Abraham Lincoln.

Lincoln raises his hand, then goes back to his Pudding Cup.

TED
So-crates. Joan of Arc. Sigmund Freud.

They all raise their hands.

TED
Beethoven.
(beat)
Beethoven?

Billy the Kid nudges Beethoven, who looks up and raises his hand. Next to him, Sigmund Freud is opening a Pudding Cup. He is about to lick the lid when --

TED
(sees him)
Sigmund Freud! Don't lick the lid of the Pudding Cup!

But Freud does anyhow, and winces.

TED
I told you not to. Everyone! Don't lick the lids!

ANOTHER ANGLE

Genghis Khan is elbowing Abraham Lincoln, trying to make more room for himself.

TED
Genghis Khan! Abe Lincoln! That's funny until someone gets hurt!

But Genghis Khan and Lincoln keep horsing around. So Ted calls over toward --

BILL

who is sitting on top of the phone booth, fiddling with the broken antenna.

TED (O.S.)
Bill, they won't stop roughhousing.

Bill, the disgruntled "father," sighs and looks over his shoulder --

BILL
Do I have to come over there and make you guys stop?

THE GROUP

quiets down.

Ted is about to return to his own Pudding Cup when he looks up and notices that a huge

BRONTOSAURUS' HEAD

has ENTERED FRAME and is looking at him.

Ted looks at the Brontosaurus, shrugs, and hands the dinosaur his Pudding Cup.

TED
Here you go, dude. Enjoy it. Soon you'll be estinct.

The Dinosaur takes the Pudding Cup and retreats OUT OF FRAME.

Then Ted looks up, remembering something.

BILL
(calling)
Oh! And don't lick the --

We HEAR the dinosaur SCREECH. Meanwhile --

BILL

is trying to bend the broken antenna back into place when it breaks off in his hand. He looks at the broken antenna.

BILL
Uh oh.

A MOMENT LATER - THE HISTORICAL FIGURES

are all gathered around the booth, chewing bubble gum.

BILL (O.S.)
Okay. Ready.

Each figure spits out his gum and hands it up to:

BILL

On top of the booth.

TED
I sure hope this works ...

A MOMENT LATER

Bill, Ted and the Historical Figures stand, impressed, checking out the results of Bill's handiwork:

REVERSE ANGLE - ON TOP OF THE BOOTH

is a new, makeshift antenna, constructed out of empty Pudding Cup containers, and held together with bubble gum.

TED
Excellent work.

BILL
We're outta here, dudes!

INT. BOOTH - A MOMENT LATER

The disgruntled Figures have piled back into the boot Bill dials, Ted peers hopefully up at the antenna.

We HEAR HEAVY METAL MUSIC. The Pudding Cup antenna

TED
I think it's workin', dude!

There is a blue FLASH, the ground opens with a WHOOSH and the phone booth disappears.

HOLD a beat, then PAN TO:

THE BRONTOSAURUS

chewing an immense wad of bubble gum. A huge pink bubble is blown, and then pops on his face and we:

CUT TO:

EXT. CIRCUITS OF TIME

The booth shoots PAST CAMERA and we:

CUT TO:

EXT. 7/11 - NIGHT

In a FLASH, the sky opens and the phone booth (accompanied by a gust of primeval fog) appears and drops into the parking lot.

THE GUYS

are elated!

TED
We made it!
(looking at his watch)
And we still got plenty of time!

The guys high-five each other. The Historical Figures do the same.

Then, peering through the glass, Ted notices that --

DIRECTLY IN FRONT OF THEM - ACROSS THE PARKING LOT

are ANOTHER BILL AND TED -- identical in every way -- standing in front of the store next to Rufus and another identical phone booth. (We'll call these guys FIRST BILL AND TED.)

BILL AND TED

are completely blown away!

TED
Hey, that's us! We're back in San Dimas!

BILL
Yah -- 'cept, I dunno what's wrong, cause I dialed now, but I think we landed at last night.

TED
Yah, I remember this ... only from over there.

BILL
Yah -- only then, that us was us, and this us was them. Now, that us is them, and this us is us.

They look at each other, utterly confused.

TED
Bill. We are in the middle of a most unusual adventure.

Bill nods. Then:

TED
Dude.

BILL
What?

TED
Let's go talk to ourselves!

BILL
Excellent!

TED
What'd we say, anyways?

BILL
I don't remember -- let's find out!

AIR GUITAR as they burst out of the phone booth and dash over toward First Bill and Ted, stopping directly in front of them.

BILL
Dudes! You guys are gonna go back in time!

TED
Yah! You are going to have a most excellent adventure through history!

First Bill and Ted are shocked.

FIRST BILL
Who are you guys?

TED
We're you, dudes!

FIRST TED
No way. No way.

TED
Yes way, Ted.

BILL
We know how you feel -- we didn't believe it when we were you and we us said what we us are saying right now.

FIRST TED
(skeptical)
Okay. Wait. If you're really me, what number are we thinking of?

BILL AND TED
Sixty-nine, dudes!

Beat. First Bill and Ted gape at each other, amazed. Then they turn to Bill and Ted. All four crack up at the implications of this number, giving each other high-fives and thumbs up. Then:

BILL
Listen dudes, we have to go.

TED
Yah. We gotta get back to the history report.

As Bill and Ted start off, they notice Rufus, who has been watching all this from the other booth.

TED
Rufus!!

BILL
Oh! Bill and Ted -- listen to this dude Rufus. He knows what he's talking about.

TED
Yah. And Ted -- Give my love to the Princesses.

FIRST TED
Who?

TED
(smiling slyly)
You'll see.

ANOTHER ANGLE

As Bill and Ted turn and head back to the phone booth, they are joined by Rufus.

RUFUS
Everything alright, gentlemen?

BILL
Yah, except -- how come the number we dialed for San Dimas brought us here, instead of to tomorrow, Rufus?

RUFUS
Cause in San Dimas it is tomorrow, William. You have to dial one number higher.

The guys enter the booth.

BILL
Oh, yah. Thanks, Rufus!

As they are about to close the door:

RUFUS
And gentlemen -- you better hurry. You don't have much time.

TED
(looking at his watch)
What do you mean, Rufus? We got six hours.

RUFUS
(shakes his head)
You've got sixty minutes.

Bill looks over at Ted's watch and rolls his eyes.

BILL
Ted! You forgot to wind your watch again!!
(shakes his head)
And after you reminded yourself not to ...

TED
I better remind myself again.
(calling outside)
Ted! Don't forget to wind your watch!

Bill dials, and the booth begins to glow.

BILL/TED
Thanks Rufus!
(to First Bill and Ted)
Catch ya later, Bill and Ted!

The ground WHOOSHES open and --

EXT 7/11

The phone booth disappears.

HOLD on First Bill and Ted, who stare, amazed, as Rufus rejoins them, then:

CUT TO:

THE CIRCUITS OF TIME

where the booth sails by incredibly fast, looking about ready to fall apart.

TED (V.O.)
Hold on, dudes!

BILL (V.O.)
Just a little further!

THE BOOTH

runs a chute, dives down a steep incline, and then, as it tears around a sharp curve --

the door flies open, causing --

EVERYONE IN THE BOOTH

to be hurled out into the circuit!

VOICES
Whoooooaaaaaaa!!!!!!!

The Historical lFigures slide through the tube, in the ultimate thrill ride, and, as they shoot down OUT OF FRAME, followed by the phone booth, we:

CUT TO:

EXT. BILL'S BACKYARD - DAY

Missy is watering some flowers and listening to a walkman when we HEAR (but she doesn't):

VOICES
(approaching from above)
Whoaa!! It's your house, dude! I can totally see down her top! Etc.

And then, one by one --

THE HISTORICAL FIGURES

begin dropping from the sky and landing around the yard:

-- Abraham Lincoln lands, head first, in the junipers.

-- Julius Caesar lands at the top of the pool slide and slides into the water.

-- Genghis Khan lands perfectly in a deck chair and crosses his legs.

-- Joan of Arc lands and spins around in a hammock.

-- John the Serf lands on the diving board, does a perfect double-flip, and then lands on Caesar's shoulders in the pool.

-- Socrates falls into the chimney, his robe ripping and staying at the top as he plummets into the fireplace.

-- Billy the Kid drops through a basketball hoop and lands in a garbage can.

-- Beethoven is caught on the TV antenna and dangles there. And finally:

-- Sigmund Freud bounces off the telephone wires, hits the diving board, flips backwards onto an air mattress, bounces up onto the roof, tumbles down onto a teeter-totter, is flung onto a telephone pole, and finally drops into a wheelbarrow, which dumps him on the garden hose, cutting off Missy's water flow and causing:

MISSY

to turn around, just in time to see:

BILL AND TED

drop INTO FRAME, landing on their feet right in front of her. Missy removes her walkman.

MISSY
Hi guys.

BILL
Hi Missy, I mean, Mom.

The phone booth lands with a crash right next to the guys. Missy looks at it.

MISSY
That's odd.

ANOTHER ANGLE

Missy notices the bizarre assortment of Historical Figures, who are variously climbing out of the pool, pulling themselves out of the bushes, hoisting themselves out of the garbage, etc.

TED
(quickly)
Uh, Mrs. Smith, we'd like you to meet some friends of ours.

As the Figures congregate before them:

BILL
Uh, yah ... This is, uh ... Mike Caesar and Dave Beethoven, and Maxine of Arc, and, uh ...

Bill looks to Ted for help.

TED
... So-crates Johnson, and Bob Genghis Khan, and ... (shrugs; giving up) Abraham Lincoln.

MISSY
It's nice to meet you all. There's Cokes in the fridge.

And she turns back to her watering.

BILL
Uh, Mom. Can you please give use a ride someplace?

Missy turns back to Bill. She sets down the hose and sighs. What she's about to do isn't easy for her.

MISSY
Not until you do your chores, Bill.

BILL
What!?

MISSY
Your father and I talked, and we decided we've been too lenient with you.

BILL
But I gotta do a history report!

MISSY
(turns away)
Sorry, Bill. I can't take you anywhere until you do your chores.

Bill is flabbergasted. He looks at Ted's watch.

BILL
Dude -- how are we gonna get all those chores done in time?

CUT TO:

A VACUUM CLEANER

moving across the living room carpet. PAN UP TO REVEAL Sigmund Freud, who is pushing it around a couch.

Bill ENTERS FRAME and hands Freud an attachment to do corners. Freud takes it and Bill crosses to:

A WINDOW

Where Ludwig van Beethoven is spraying Windex onto the glass. Bill nods, giving him the "okay" sign. Beethoven smiles pleased. Meanwhile --

IN THE KITCHEN

Ted washes dishes and hands them to Joan of Arc, who dries them. Suddenly, Joan is struck by her own reflection in a plate.

JOAN OF ARC
(in French)
I can see myself.

TED
(nods proudly)
Modern detergent is most excellent.

Ted leaves Joan of Arc and pokes his head into --

THE LAUNDRY ROOM

where Abraham Lincoln is folding laundry, currently struggling with a full-sized sheet. Ted grabs two of the sheet corners.

TED
Here you go, Abraham Lincoln.

After helping Lincoln, Ted crosses to --

GENGHIS KHAN

who is ironing Socrates' freshly cleaned toga. Socrates stands nearby in a pair of Bill's boxers.

TED
Excellent boxers, So-crates. Careful, Genghis Khan. That iron's hot.

Genghis Khan runs the iron over his hand.

GENGHIS KHAN
Bogus.

We HEAR a sputtering sounds outside and Ted looks out a window toward --

THE BACK YARD

Where Julius Caesar is being dragged around the lawn by the out-of-control lawnmower. He spins past the battered phone booth, then past:

JOHN THE SERF

Who is skimming leaves off the top of the pool with a net. As John bends down to check the chlorine level, we are back in:

THE LIVING ROOM

Where Sigmund Freud is now rolling around on his back, struggling to pull the squealing vaccuum cleaner off his beard. Bill, looking at the clock, ENTERS FRAME and clicks the vacuum cleaner off.

BILL
Good work, Sigmund Freud.
(to Beethoven)
Missed a spot.
(then)
Got it.

And Freud and Beethoven follow Bill into --

THE KITCHEN

Where Joan of Arc, who has dried off the dishes, is now sipping coffee while she watches a soap opera on TV. She gets up and follows Bill, Freud, and Beethoven into:

THE LAUNDRY ROOM

Where Lincoln and Genghis Khan are helping Socrates into his newly-pressed toga. They all turn as --

TED, JULIUS CAESAR, AND JOHN THE SERF

enter from outside, smiling proudly.

EVERYBODY
(in unison)
Done.

CUT TO:

THE DRIVEWAY - A MINUTE LATER

The Historical Figures pile into Missy's station wagon.

Sigmund Freud and Abraham Lincoln argue over who gets to sit in the front seat.

BILL
Sigmund Freud, you sit in back. Abe Lincoln has longer legs.

SECONDS LATER

The doors all slam shut.

MISSY
Where to, guys?

The car takes off, and we:

CUT TO:

INT. SAN DIMAS MALL - ESTABLISHING SHOT

An escalator deposits customers on the top level of the mall.

BILL (V.O.)
Okay. This is the San Dimas Mall and this is where people of 1987 hang out.

Bill and Ted rise INTO FRAME, followed by the Historical Figures, who look back at the escalator in amazement.

AT THE "INTERNATIONAL KITCHENS"

Bill and Ted have seated the bewildered Figures around a large table. Ted deposits Slurpees in front of them while Bill addresses the group.

BILL
Look around so you can talk about it at the report. Ted and I will be right back, as soon as we find Napoleon.
(to Ted)
Let's go, dude. We don't got much time.

As Bill and Ted rush off, we HOLD for a moment on the Historical Figures, then:

SHIFT TO:

WIDER SHOT

The Figures remain clustered at their table, unsure as to what to do.

A few kids walk by. Some parents too. Muzak plays.

The Figures look around the mall.

They look at each other.

They sip their Slurpees and we:

CUT TO:

INT. SCHOOL AUDITORIUM - ANOTHER GROUP OF "FIGURES"

-- this one comprised of 16-year-olds in ill-fitting jackets, cardboard hats, wrap-around sheets, etc. -- prepare for their reports.

ANOTHER ANGLE

Randolf, Ox, Buffy and Jodie are dressed in their relatively impressive "Lincoln," "Socrates," "Marie Antoinette," and "Joan of Arc" costumes. They all look supremely confident.

The gathered audience, which includes students, parents, and faculty, watches the first speaker, a faltering "Napoleon," on stage.

MR. RYAN

surveys the room. He looks over at --

A SIGN-IN SHEET

which lists, next to student's names, their assigned time-slots. Next to Bill's and Ted's name is listed "2:45."

Then Ryan looks up at --

THE CLOCK

which reads 2:10.

EXT. LEOPOLD LAMONT ELEMENTARY SCHOOL - SAME

Bill and Ted, stupefied, stand over Deacon, Kerry, and Daphne.

BILL
You ditched Napoleon??

Deacon shrugs. Kerry and Daphne giggle.

TED
Deacon, do you realize that you have stranded one of Europe's greatest leaders in San Dimas?!

DEACON
He was a dick.

Ted looks at Bill, perplexed.

TED
How are we gonna find him?

BILL
(thinking out loud)
Okay, wait. If we were one of the greatest generals in European history and we were stranded in San Dimas for one day, where would we go?

Beat. The guys look at each other.

BILL/TED
Raging Waters!!

AIR GUITAR and we:

CUT TO:

EXT. RAGING WATERS AMUSEMENT PARK

A PAN DOWN from the main sign REVEALS a bunch of KIDS, all between the ages of eight and ten, lined up outside the park.

A MOTHER counts heads.

MOTHER
Three...five...eight...ten... eleven.... --- Eleven?

She shrugs and turns to the Ticket Window.

MOTHER
Eleven children, please.

And as the group moves through the turnstiles, we SEE that:

NAPOLEON

Tired, dirty, and disoriented, has wandered into the group of children and is now being funnelled into the amusement park with them.

INSIDE THE PARK - MOMENTS LATER

The children, in their bathing suits, are lined up to go down the slide. They scoot down, one by one, laughing and yelling. Then --

Napoleon, in an ill-fitting bathing suit, steps up to the slide and looks down. He stands frozen with terror as the ATTENDANT steps up behind him.

ATTENDANT
C'mon, buddy. You're holding up the line.

And he gives Napoleon a push, sending him flying down --

THE SLIDE

on his belly, head first, eyes wide open.

AT THE BOTTOM OF THE SLIDE

Napoleon lands with a splash and disappears under the water. We HOLD for a beat, until --

He resurfaces, an amazed and excited grin on his face. He shakes his head and looks around. He likes this.

NAPOLEON
(to himself)
Bon. Tres, tres bon!

And as he jumps out of the pool, running after the other kids, --

NAPOLEON
Attendez! Attendez!

CUT TO:

A QUICK SERIES OF SHOTS

in which Napoleon rides all the slides. He goes down on his back, on his butt, on his stomach.

He even "races" some of the other kids down.

We finish with a flurry of SHOTS of Napoleon landing in the pools at the bottoms of the slides -- splash, splash, splash -- and, as he pops out of the water for the third time --

FOUR HANDS

reach INTO FRAME and pull him out.

PULL BACK TO REVEAL Bill and Ted, who dry off the reluctant Napoleon and lead him toward Missy and the awaiting station wagon.

BILL
C'mon, Napoleon, everybody's waitin' for us at the mall.

SMASH CUT TO:

INT. MALL - "INTERNATIONAL KITCHENS"

The Figures' table is empty.

HOLD for a BEAT on the empty cups and crumpled napkins.

Then we HEAR the opening notes of BEETHOVEN'S FIFTH SYMPHONY, and we:

CUT TO:

CLOSE SHOT: BEETHOVEN'S HANDS

Which come down on the keyboard of an ultra-modern SYNTHESIZER.

A WIDER SHOT

REVEALS that we are in a MUSIC STORE. A cheesy SALESMAN approaches Beethoven.

SALESMAN
You a musician?
(beat)
Here. Try this.

The Salesman reaches over the keyboard and pushes a BUTTON labeled "ROCK AND ROLL."

The tempo changes. Beethoven's eyes widen.

And as HE CONTINUES TO PLAY, OVER THE FOLLOWING, WE:

CUT TO:

THE FRONT OF A MOVIE THEATER

where Billy the Kid and John the Serf are hitting on two 14- year-old girls. (John the Serf is now wearing an "I 'heart' San Dimas" t-shirt.)

BILLY THE KID
(to the girls)
I'm Billy and this is John.
I'm an outlaw.

JOHN THE SERF
(bragging)
And I own land.

The girls giggle, especially when --

SIGMUND FREUD, eating a Hot Dog on a Stick, joins them.

FREUD
(to the girls)
Hi, I'm Sigmund Freud.

The girls giggle some more.

FREUD
(stroking his goatee)
You both seem to be suffering from a mild form of hysteria.

GIRL #1
(to Freud)
You geek.

And the girls get up and leave. Billy the Kid glares at Freud.

BILLY THE KID
Way to go, egghead.

Billy the Kid and John the Serf take off after the girls, leaving --

FREUD

Alone in front of the movie theater. He takes a bite from his Hot Dog, spilling mustard on his beard. As he turns to walk away, we SEE that someone has taped a "KICK ME" sign onto the back of his pants.

Meanwhile --

ON THE MAIN FLOOR - AT A "CARICATURE BOOTH"

JOAN OF ARC is watching a cheesy CARICATURIST do a ridiculous "portrait" of JULIUS CAESAR. (The drawing depicts a large-nosed Caesar on a surfboard, with the name "Julius" broadly written across it.)

CARICATURIST
(to Caesar)
You got what I call a "Roman nose." See?

Joan of Arc's attention is diverted by a couple of BEEFY MEN, who walk past her and enter a health club.

INT. "BEAUTIFUL BODY" HEALTH CLUB

Joan of Arc enters behind the two men, intrigued. She walks into --

A WEIGHT ROOM

and observes sweaty, scantily-clad men and women strapped into Nautilus machines, riding "LifeCycles," and lifting barbells.

This scares her.

She turns, and exits onto --

AN AEROBICS FLOOR

Where a class is in mid-session. The INSTRUCTOR steps up behind the dumbfounded Joan.

INSTRUCTOR
Hey, loosen up. Life can't be that serious.

And as the Instructor begins to pummel Joan's shoulders, we:

CUT TO:

A ROW OF PUBLIC PHONES

Where SOCRATES is staring, transfixed, at a TEENAGED GIRL who is talking into one of the phones.

TEENAGED GIRL
(into phone; re: Socrates)
Sandy, I'm serious. This mega-grimster is totally scorching me.

Socrates, confused by this, picks up another phone and begins imitating the girl.

SOCRATES
(into phone)
Sannierees. Isega grimsoto scorcheemee.

A beat. The girl stares at Socrates and --

-- a FLASH goes off as:

IN AN "OLD TIME PHOTO SHOP" - ABE LINCOLN

Is photographed by a skittish, overweight HIGH SCHOOL KID.

PHOTOGRAPHER
Okay. Um, I need the Lincoln Hat and the Stupid Beard back.

LINCOLN
I'm Abraham Lincoln.

PHOTOGRAPHER
Yeah, right. Ha ha ha. C'mon, mister.

Lincoln YELPS as the boy tugs at his beard. A tussle ensues, and Lincoln breaks free, running out into --

THE MALL

Where he runs into GENGHIS KHAN. The Photographer runs out after Lincoln, but retreats, terrified, when Genghis Khan raises his club and growls at him.

LINCOLN
(to Khan)
Thanks.

KHAN

Brushes it off with a casual GRUNT, then turns and enters:

A SPORTING GOODS STORE

Where he is drawn to a row of aluminum baseball bats. He picks one up, favorably comparing it to his wooden club. Then, he looks behind him, startled.

A REVERSE ANGLE

REVEALS a MANNEQUIN of a baseball player, his bat poised, ready to swing.

KHAN

Cocks his bat and, with a savage yell, knocks the mannequin's head off. Behind him, two SECURITY GUARDS rush into the store, and, as --

BEETHOVEN

Rocks away on his Fifth Symphony, a crowd now gathering around him in the music store, we:

CUT TO:

EXT. SAN DIMAS STREET - SAME

The station wagon screeches around a corner, en route back to the mall.

INT. STATION WAGON

Ted, taking notes, is questioning Napoleon, who sits between he and Bill. Napoleon looks very relaxed; his face is sunburned, his hair is slicked back, and he wears a thick white layer of "Nose-Kote".

Ted points to Napoleon's "I Made a Pig of Myself at Farrells" button.

TED
Okay, so you did not like Farrells, right?

Napoleon shakes his head. Ted pantomimes bowling.

TED
And you didn't like bowling, either?

Napoleon shakes his head even more vigorously.

TED
But you did like Raging Waters?

Napoleon nods, smiles broadly. Ted notes this and turns to Bill.

TED
What time is it, dude?

BILL
Two twenty-one.

EXT. SAN DIMAS STREET - THE STATION WAGON

Shoots past the POLICE STATION.

INT. POLICE STATION - CAPTAIN WILLIAMS

Picks up the ringing telephone.

CAPTAIN WILLIAMS
This is Captain Williams.
(beat)
What??

SMASH CUT BACK TO:

INT. MALL - BEETHOVEN

Now playing the synthesizer like a man possessed. He cranks the volume up even louder and we:

CUT TO:

THE AEROBICS ROOM

where Joan of Arc, doing the fiercest aerobics routine imaginable, has replaced the aerobics instructor and is now leading the class.

IN AN EAR PIERCING KIOSK - LINCOLN AND FREUD

crouch behind the counter, hiding from two teenaged SECURITY GUARDS. Freud looks over at Lincoln.

FREUD
You're a very great man.

LINCOLN
Thank you.

Beat. Freud looks at Lincoln, expectantly.

LINCOLN
I don't know who you are, but
I expect that you are too.

FREUD
Thank you.

Freud turns and Lincoln sees the "KICK ME" sign on his rear. Lincoln shrugs, then kicks him. Freud is about to protest when --

Lincoln spots a SECURITY GUARD approaching and the two men dash --

ACROSS THE MALL

where they attempt to escape the Security Guards by running up the down escalator, thus causing a massive pile-up.

Meanwhile, directly BEHIND THEM --

IN BIG 5 SPORTING GOODS - GENGHIS KHAN

wards off more Security Guards with bowling balls, boxing gloves, and tennis rackets. Finally, he jumps onto a trampoline and bounds out onto --

THE MALL FLOOR

just as Billy the Kid and John the Serf rush by.

BILLY THE KID
(gun in air)
Yeee-hawwwww!!!

JOHN THE SERF
(squirt gun in air)
Yeee-hawwwww!!!

GENGHIS KHAN
(bat in air)
Yeee-hawwwww!!!

The three Figures look at each other, do a ferocious AIR GUITAR, and run OUT OF FRAME just as, BEHIND THEM --

THE GLASS ELEVATOR

opens, revealing Socrates, who studies the chaotic situation briefly, pushes the "up" button and RISES OUT OF FRAME.

IN THE MUSIC STORE - BEETHOVEN

pounds fiercely on the keyboard, every button and knob now cranked to the max. A Security Guard tries to pull him away from the synthesizer, and as the MUSIC THUNDERS toward its climax --

LINCOLN AND FREUD

are grabbed on the escalator, and --

JULIUS CAESAR

is apprehended in McDONALDLAND, and --

JOAN OF ARC

is cornered in a racketball court, and --

BILLY THE KID, JOHN THE SERF, AND GENGHIS KHAN

rush onto an Ice Skating Rink, sliding lamely toward more SECURITY GUARDS and --

SOCRATES

rises INTO FRAME in the elevator, stepping off right into the grip of ANOTHER GUARD.

Then, as --

BEETHOVEN

Hits the final, resounding notes of his symphony and is yanked away --

-- we HEAR LOTS OF SIRENS APPROACHING and we:

CUT TO:

EXT. MALL - MOMENTS LATER

The handcuffed Historical Figures are being led out of the mall and into awaiting police cars. Nearby --

CAPTAIN WILLIAMS

surveys the scene, walkie-talkie in hand, as the last Figure, Abraham Lincoln, is loaded in.

CAPTAIN WILLIAMS
Let's get these crazies out of here.

THE LINE OF POLICE CARS

with the dumbfounded Historical Figures peering out the windows takes off.

A moment later --

THE STATION WAGON

screeches into the lot and pulls to a stop. Bill and Ted jump out, spotting the departing caravan of police cars.

BILL
Oh no...

TED
What are we gonna do now, dude? We only got a few minutes left!

CUT TO:

INT. SCHOOL AUDITORIUM

Ox, as "Socrates" is addressing the audience. He reads from a cheat sheet under his toga.

OX
...everything is different, but the same. Things are moderner than before...

RYAN

watches. Behind him, the clock reads 2:32. Meanwhile --

IN THE POLICE STATION

A "FLASH" goes off as Socrates'"mug shot" is taken. Then he is shoved into a nearby cell with John the Serf as Beethoven is brought in to be photographed.

Across the way is Joan of Arc, in a holding cell, with a bunch of prostitutes and bag ladies.

A WIDER SHOT

REVEALS that we are in the back room of the hectic, buzzing Police Station. Historical Figures are being booked, photographed, printed, and locked up.

CAMERA BEGINS PULLING BACK through the confusion and soon we are in a --

QUESTIONING ROOM

where we catch a snippet of conversation between a POLICEMAN (OFFICER JAMES) and Abraham Lincoln.

OFFICER JAMES
Name?

LINCOLN
Abraham Lincoln.

OFFICER JAMES
Birthday, Mr. Lincoln?

LINCOLN
February 12, 1809.

CONTINUE PULLING BACK, to --

ANOTHER DESK

where Sigmund Freud is being questioned by a PSYCHIATRIST.

PSYCHIATRIST
Why do you claim to be Sigmund Freud?

FREUD
Why do you claim I'm not Sigmund Freud?

PSYCHIATRIST
Why do you keep asking me questions?

Freud smiles and strokes his goatee.

FREUD
Tell me about your mother.

CONTINUE PULLING BACK, to --

A LINE-UP ROOM

where Genghis Khan is lined up next to three other savage-looking PUNKS. An Employee from the Big 5 points to Khan as we --

CONTINUE PULLING BACK, to the --

FRONT ROOM

where Captain Williams is with the last Historical Figure, Billy the Kid.

CAPTAIN WILLIAMS
Empty your pockets.

Billy the Kid pulls chewing tobacco, bullets, and 19th century money out of his pockets.

CAPTAIN WILLIAMS
Got any ID?

Billy pulls out a "WANTED" poster and proudly unrolls it.

CAPTAIN WILLIAMS
(unimpressed)
Anything else?

Billy the Kid shrugs and pulls out a Pudding Cup as we --

CONTINUE PULLING BACK, through the main door, and out into the station's --

PARKING LOT

where, after a moment, the station wagon whips in and screeches to a halt. Bill and Ted jump out.

BILL
You go inside and talk to your dad. I'm gonna scope the place out. Missy, I mean, Mom, please watch Napoleon.

Napoleon smiles coyly at Missy as Ted rushes inside --

THE STATION

where he dashes over to his father.

TED
Dad -- !

Captain Williams looks at Ted, fed up.

CAPTAIN WILLIAMS
Pack your bags, Ted.

TED
What?

CAPTAIN WILLIAMS
You're going to military school, Ted.

TED
But, Dad -- !

CAPTAIN WILLIAMS
I don't want to hear it, Ted.

TED
But -- !

CAPTAIN WILLIAMS
Ted. Go home and pack your bags. Now.

Captain Williams ushers Ted toward the door (above which a clock reads 2:37), and forces him --

OUTSIDE

Where the door closes behind him. Bill rushes up.

BILL
How'd it go?

TED
Bad. Our Historical Figures are all locked up and my dad won't let 'em out.

BILL
If only we had your dad's keys.

TED
We could steal 'em, but he lost 'em two days ago.

BILL
If only we could go back in time to when he had 'em, and steal 'em then.

Beat.

TED
Well, why can't we?

BILL
Cause we don't got time.

TED
We could do it after the report.

Bill's eyes light up.

BILL
Ted! Good thinkin', dude! After we do the report, we'll time travel back to two days ago, steal your dad's keys and leave them here...

TED
Where?

BILL
I dunno...
(pointing)
...how about by that tree?

The guys run to a nearby tree as Bill continues:

BILL
That way, when we get here now, they'll be waiting for us.

He looks behind the tree, sure enough, A SET OF KEYS is lying in the grass. Bill proudly picks it up.

BILL
See!?

TED
Whoa! Yah! So after the report, we can't forget to do it -- otherwise this won't happen.
(beat)
But it did happen! Hey! It was me who stole my dad's keys!

BILL
Exactly, Ted.
(looking at the watch)
C'mon dude! We got some Historical Figures to rescue!

And the two of them sprint toward the Police Station door, stopping at the top of the stairs to look back at --

THE STATION WAGON

Where Napoleon is still smiling at Missy, casually attempting to put his arm around her by faking a yawn.

BILL
Missy, I mean, Mom, will you please bring the car around back?

Missy nods and starts the car as the guys head into --

THE STATION

where they enter the front room, and crouch near the wall, out of view of Captain Williams.

TED
How are we gonna get past my dad, dude?

BILL
(thinks; then)
Do you got a tape recorder at home?

TED
Yah.

BILL
Okay. We gotta remember to get the tape recorder, and set a timer on it for...

Bill looks up at a clock. It reads "2:39."

BILL
...2:39. Got it?

TED
(concentrating)
Got it. What should I say on it?

We begin to HEAR TED'S VOICE emanating from an adjacent room.

TED'S VOICE (O.S.)
Dad! Hey dad! I'm over here!

BILL AND TED

Look at each other, grin, do a silent AIR GUITAR, and, as:

CAPTAIN WILLIAMS

leaves his desk and moves toward his son's voice --

CAPTAIN WILLIAMS
Ted?

BILL AND TED

quietly crawl past, sneaking into --

THE NEXT ROOM

Where they stop in front of OFFICER JAMES, who looks up from his desk, recognizing Ted.

OFFICER JAMES
Oh -- hello, Ted. I'm sorry, but I can't let you back here.

TED
That's okay, Officer James. Oh, hey, how come there's a picture of Motley Crue in with your family portrait?

Officer James looks at the photo on his desk where, sure enough, between the family portrait and the glass frame is a photograph of the four snarling, devilish members of Motley Crue.

OFFICER JAMES
Well, how did...?

And as Officer James tries to pry the unwanted photo out of the picture frame --

BILL AND TED

sneak past his desk.

BILL
(sotto)
You got that?

TED
Of course I got that -- it was my idea.

BILL
Whoa -- watch it, dude.

Bill points to an officer -- OFFICER CHED. But Ted brushes it off.

TED
Oh, he's okay. He's my buddy.

OFFICER CHED
(noticing them; friendly)
Hi, Ted.

TED
Hi, Officer Ched.

The guys walk past him and Ched goes back to his work.

TED
(sotto; to Bill)
Remind me to do something nice for him.

As Bill and Ted pass, Officer Ched opens a desk drawer and, much to his delight, pulls out a PUDDING CUP and a SPOON.

OFFICER CHED
(pleasantly surprised)
Hey...a pudding cup.

He smiles as he cracks it open.

Meanwhile --

BILL AND TED

Are now crawling toward the back room.

TED
Dude! Check it out!

Ted points to the side of a desk, where the "Wyld Stallyns" insignia has been drawn. Under it is a note.

BILL
(reading)
"Dear Bill and Ted. Good luck on the report. Sincerely, Bill S. Smith, Esquire, and Ted "Theodore" Williams."

TED
That was nice of us.

Bill looks closely at the note, noticing an addendum.

BILL
Whoa -- look.
(reading)
"P.S. Duck."

The guys do, just in time to see --

OFFICER LOGAN

walking past, eyes narrowed suspiciously. He continues on, out of the room.

The guys breath a sigh of relief and check the "coast".

BILL
I think we're all clear.

TED
Let's go, dude!

The guys hurry across the floor toward --

THE CELLS

Where the Historical Figures -- mixed in with bums, derelicts and hookers -- all perk up when they see --

BILL AND TED

grandly crossing toward them with the keys. Ted moves to the back window while Bill begins to open the cell doors.

Meanwhile --

IN THE FRONT ROOM

Captain Williams has finally spotted the jabbering tape recorder.

TED'S VOICE
...now that you're finally listening to me, dad --

Captain Williams furiously turns the recorder off. All of a sudden it comes up again.

TED'S VOICE
-- there's something I want to tell you.

Captain Williams spots a second tape recorder, placed a couple of feet away.

TED'S VOICE
(continuing)
I'm not a failure, dad. I'm not ignorant. I'm not selfish, and I'm not --

As Captain Williams reaches for the recorder:

TED'S VOICE
(continues)
Dad! Don't turn this off!
I'm not done!

But Williams turns the machine off.

Ted's voice resumes yet again, from a third tape recorder:

TED'S VOICE
I told you not to turn it off.
Dad. Listen: I'm gonna pass
the test. And we're gonna
start our band.

Williams, livid, turns and storms back into the station.

HOLD ON TAPE RECORDER

Which continues running:

BILL'S VOICE
Way to go, Ted. We stalled
him.

TED'S VOICE
What else do I say?

A beat, then:

TED'S VOICE
(deep, airy)
...and now, opening for Iron
Maiden...

BOTH VOICES
Wyld Stallyns!!

AIR GUITAR as the tape runs out.

AT THE CELLS

The Historical Figures are now crowded by the open window.

BILL
(to Ted)
Is the ladder ready?

TED
(looking out the
window)
There is no ladder.

BILL
Don't tell me we forgot the ladder!

TED
(pounding his head)
Remember the ladder. Remember the ladder. Remem --

BILL
(interrupting)
Ted -- it doesn't matter. If it's not there now, we're not gonna do it, so you don't gotta remember.

TED
I don't gotta remember? Excellent!

Ted does AIR GUITAR as Bill turns to the Historical Figures.

BILL
Great People, as time is of the essence, I must ask that you all work together so we can get down to the car. Billy the Kid, please show the others how to make a Human Ladder.

As Billy the Kid starts to climb out the window, we:

CUT TO:

CAPTAIN WILLIAMS

striding through the station toward:

THE BACK

where Bill is giving a "boost" to the Final Historical Figure -- Sigmund Freud -- when Ted turns around and freezes, seeing:

CAPTAIN WILLIAMS
(entering; livid)
Ted. Just what in the hell do you --??

TED
(to himself)
Bucket. Remember a bucket.

CAPTAIN WILLIAMS
Bucket?? What are -- ??

Just then a BUCKET drops down onto Williams' head with a clang. (On the front of the bucket are the words: "Wyld Stallyns Rules".)

Williams staggers around, trying to remove the bucket from his head, hollow curses ringing from within.

TED
Sorry, Dad, but we gotta get to our History report.

About to leave, Ted turns back.

TED
Oh -- I found your keys.

And as Ted places Captain Williams' keys on top of the bucket and turns toward the window, we:

CUT TO:

THE SCHOOL AUDITORIUM

Where Randolf, as "Abe Lincoln," is just finishing his speech. The clock behind him reads "2:44."

RANDOLF
...and so, in conclusion, I find that San Dimas...is a nice place to visit, but I wouldn't want to live here.

Randolf smiles as the audience applauds.

MR. RYAN

scratches Bill and Ted's names off the sign-in sheet. He shakes his head and crosses to --

THE FRONT OF THE AUDITORIUM

where he gives a supportive nod to the gloating Randolf and steps up to the podium.

RYAN
Good report, Randolf. Good work, class.
(to the audience)
Since we're short one report, we'll be finishing a little early today. I hope this was as valuable and informative for all of you as it was for us.

Behind Ryan, the clock nears 2:45.

Then Ryan gathers his papers and steps down from the podium and --

IN THE AUDITORIUM

The audience and students stand and are beginning to mill about when --

-- there is the SOUND of a HUGE CRASH outside. Tires screeching, trash cans tumbling, voices yelling ...

EXT. HIGH SCHOOL

The car skids to a halt in front of the school. Bill jumps out and flings open the doors.

BILL
Thanks for the ride, Mom.

As the excited Historical Figures begin to file out and mingle around, Bill darts toward the auditorium.

Ted joins the Historical Figures and begins organizing them, like a first grade teacher, and we:

CUT TO:

INT. AUDITORIUM

Students, parents, and faculty members look around. Then --

JUST AS THE CLOCK HITS 2:45 --

BILL

-- bursts inside, out of breath.

All heads turn toward him as he collects himself and faces Mr. Ryan.

IN THE AUDITORIUM

There is nervous laughter and whispering.

BILL
Mr. Ryan, we are ready with our report.

MR. RYAN
Bill, I think you should go see the Principal.

BILL
(emphatic)
Mr. Ryan, we have our report.

Snickers from Randolf and Ox.

People slowly start to sit, amused and curious.

MR. RYAN
(sighs)
Okay, Bill...Where is it?

Bill clears his throat and gestures grandly toward the door.

BILL
My distinguished colleague, Ted "Theodore" Williams, Esquire, will now bring in our report.

Beat.

OUTSIDE THE AUDITORIUM

Ted moves down the line of Historical Figures, giving them each a final look. He smooths down Genghis Khan's hair, straightens Lincoln's coat, picks a bit of hot dog out of Freud's beard.

Freud whispers something to Ted.

TED
(reassuring)
Yes, Sigmund Freud, you look very nice.

INSIDE

Bill, still gesturing to the door, is beginning to feel a bit uneasy.

People begin to giggle. Ryan shakes his head. Randolf and Ox smirk.

BILL
(yelling)
Ted!

And finally --

THE DOORS

OPEN, and TED PROUDLY ENTERS.

TED
(grandly)
Ladies and gentlemen of History. Please come in, single file, in chronological order.

Then, Ted motions to the door and:

IN THE AUDITORIUM

There is UTTER SILENCE as --

-- THE HISTORICAL FIGURES BEGIN TO FILE IN.

Every jaw in the class, including Mr. Ryan's, drops, as Abraham Lincoln, Sigmund Freud, Napoleon Bonaparte, and all the other Great Historical Figures, led by Bill and Ted, parade down the aisle.

Some of the students look down at their own makeshift costumes as:

THE TRUE HISTORICAL PERSONAGES

Grandly march past them, forming a line at the front of the auditorium.

ON STAGE - BILL AND TED

proudly step up to the podium and face the audience. Bill nods to Ted, who steps forward.

TED
Mr. Ryan, teachers, fellow distinguished classmates...it is indeed a pleasure to introduce to you, to tell us what they think of San Dimas, the San Dimas Mall, Raging Waters, and other elements of modern life...<u>some of the Greatest Human Beings Who Have Ever Lived.</u>

And on the packed audience's absolute astonishment, we slowly:

DISSOLVE TO:

THE REPORT - A BRIEF MONTAGE

The following should flow together and overlap fluidly:

-- A selection of Historical Figures addresses the class. Some use the chalkboard, others are soft spoken, yet others gesticulate wildly and thrash about. Those who can, speak English.

-- Joan of Arc speaks quietly in French. Bill stands beside her, coaxing her along.

-- Freud holds a Hot-Dog-on-a-Stick, pontificating grandly. Abe Lincoln reads from his Gettysburg Address envelope. Julius Caesar, surprisingly nervous, can't think of anything to say. Some of the other Figures laugh at him.

-- In line, Genghis Khan tries to cut in front of Lincoln, but is rebuffed.

As it goes on, the report becomes more and more of a "discussion." The Figures agree, disagree, urge each other on, interject respectfully, etc. Most seem to be enjoying themselves. Some open Pudding Cups, Ding Dongs, etc.

And by now, the room is jammed with literally hundreds of people, all of whom watch in total, awed silence, as:

NAPOLEON

tanned and smiling, comes to the end of an animated account of his adventures at Raging Waters.

He finishes, and Ted leads him back into the line.

THE AUDIENCE

continues to watch in total, stunned silence. Mr. Ryan's jaw hangs open. Randolf and Ox stare, awed and humbled.

CAPTAIN WILLIAMS

Rushes in, stopping in his tracks when he sees:

BILL AND TED

In total control of the rapt crowd. Ted steps out for the final introduction.

TED
And now, our last speaker -- one of the greatest presidents in American history ... Mr. Abraham Lincoln.

LINCOLN

steps out of line and moves toward

THE PODIUM

where, with a supportive nod from Bill and Ted, he turns toward the audience.

LINCOLN
On behalf of my colleagues, I would like to say thank you to Bill and Ted, for this wonderful adventure.

Bill and Ted beam as the Historical Figures all nod assent.

LINCOLN
And, I would like to close with what I feel is a fitting coda to all that you have just heard.

Lincoln looks to Bill and Ted, who grin proudly.

LINCOLN
(beat)
Be excellent to each other, and ... Party on, dudes.

HOLD for a moment on the SILENT, AWESTRUCK AUDIENCE, and then:

SMASH CUT TO:

INT. SAN DIMAS HIGH GYM - THAT EVENING

The Prom is in full swing, the gym decked out with flowers, banners, and romantic lighting. Couples in formal dress dance to rock and roll MUSIC.

EXT. GYM

It's about seven p.m. and the sunset sky is a beautiful deep blue.

After a beat, we HEAR MUSIC, the sky opens, and, along with some miscellaneous debris from history --

THE PHONE BOOTH

appears and drops right in front of the gym. The booth, charred and blackened, appears to be on its last legs. Its makeshift Pudding Cup antenna looks about ready to fall off.

BILL AND TED

wearing tuxedos, their boxers coming out the backs, step out of the booth. They look tired and weary.

BILL
Did we put everything in the right place at the police station?

TED
Yah, I think so.
(beat)
We forgot the ladder...

BILL
That's okay. Good work anyhow.

Bill looks at Ted, who is now staring at one of the several COUPLES passing by on their way into the gym.

TED
We traveled through time, we met lots of great leaders, we got a A+ in History, we broke the Guinness Book of World Record for most people in a phone booth ... and we still don't have prom dates.

BILL
Sorry, dude. We looked all over England for them, but they weren't there.

But Ted's still down. Bill attempts to cheer him up.

BILL
Hey, at least we can get going with the band now.

TED
Yah, I guess. Maybe we should start trying to get t-shirts.

BILL
Ted, before we get t-shirts, we should probably try and line up Eddie Van Halen.

The guys are about to argue when they stop and look at each other.

TED
Bill. Maybe it's time we started learning how to play.

BILL
(beat; nods)
Maybe so, Ted.

A moment passes. Then --

BILL
C'mon, dude. Let's go inside.

The guys move away from the phone booth and are headed inside when --

The phone booth DISAPPEARS.

The guys stop and look at each other.

TED
Dude -- where'd it go?

Bill shakes his head. Then we HEAR MUSIC and the guys' eyes widen as, in a blur of LIGHT:

The phone booth RE-APPEARS, directly in front of them.

After a beat, the doors to the booth open and Rufus emerges.

RUFUS
Greetings, gentlemen.

Bill and Ted are blown away.

TED
Rufus!

BILL
I can't believe you're here, dude!

TED
Yah! And guess what? We passed!

RUFUS
(smiles)
Excellent work, amigos.

Bill and Ted beam proudly.

TED
So -- are you here to go to the prom with us, Rufus?

RUFUS
I'm afraid I can't, gentlemen.

Rufus opens the door to the phone booth.

RUFUS
However ... I know a couple of pretty ladies who might --

Bill and Ted gape as --

THE PRINCESSES

step out of the booth, looking timelessly beautiful.

RUFUS
You remember Joanna and Elizabeth, don't you?

JOANNA
Hello, Ted.

ELIZABETH
Hello, Bill.

The guys are elated.

TED
Rufus!

BILL
The babes!

BILL/TED
Excellent!

AIR GUITAR as Rufus escorts each girl to her respective prom date. Then:

BILL
Rufus, you gotta come in for awhile. It'll be most resplendent.

RUFUS
Can't gentlemen. It's time for me to go home.

BILL/TED
Home??

RUFUS
(nods)
San Dimas.
(beat)
Seven hundred years from now.

Bill and Ted are astounded.

RUFUS
You guys were there. Remember?

BILL
(starting to put it together)
...that desert place...with the domes...and the totally excellent music.

TED
(also catching on)
They totally worshipped us there, Rufus.

RUFUS
Gentlemen, they totally worship you everywhere.

BILL/TED
What?!

RUFUS
You know that music you were talking about?

TED
Yah! It's most triumphant.

Rufus pulls a cassette tape out of his pocket and shows it to Bill and Ted.

BILL
So -- who is it?

RUFUS
It's Wyld Stallyns.

BILL/TED
What???!!!!

CLOSE ON CASE

Showing the "WYLD STALLYNS" insignia -- Bill and Ted on rearing horses, holding phallic guitars, with Joanna and Elizabeth at their sides, holding lutes.

The tape is entitled "Bill and Ted's Excellent Adventure."

BILL AND TED

look at each other, excited and amazed.

RUFUS
You guys are gonna be the greatest musical force in the history of this planet.

BILL
Us?!

RUFUS
(nods)
In time, Wyld Stallyn music is going to bring humanity together and put an end to war, poverty, and famine -- forever.

Bill and Ted stare at Rufus.

RUFUS
(continuing)
That's why I was sent to make sure you passed the report. If you'd been separated, it might have been disastrous for life as we know it.

Long beat. Then:

BILL AND TED
Excellent!!

AIR GUITAR. Then:

RUFUS
Gentlemen, it's time for me to depart.

The guys looks at Rufus.

BILL
Well...so long, Rufus. Thanks for everything.

TED
Yah, thanks, Rufus.

Beat.

Bill and Ted move to hug Rufus, look at each other, then hug him anyway.

BILL
We'll never forget you, Rufus.

TED
Yah. Never.

ANOTHER ANGLE

Rufus enters the phone booth, closes the door, and dials.

Then he smiles, winks, and in a glorious burst of light, color and music ... Rufus is gone.

We HOLD on the two happy, waving couples.

Then Bill and Ted escort the Princesses toward the door.

EXT. GYM

While the girls head inside, Bill and Ted stop in the doorway, look at each other, and smile.

TED
Bill, my friend?

BILL
Yes, Ted, my friend?

TED
This has been a most excellent adventure.

Bill and Ted raise their right arms aloft and, as they CLASP THEIR HANDS TOGETHER in undying friendship, we --

FREEZE FRAME, and:

DISSOLVE TO:

INT. GREAT DOME - CLOSE ON RUFUS

We HEAR tumultuous APPLAUSE, and, after a beat, a beautiful, glowing, gold medallion is placed around Rufus' neck.

Wyld Stallyns MUSIC pounds as Rufus nods and smiles, and we PAN past the phone booth, and up to --

THE TWO PORTRAITS

It's clear now that these are Bill and Ted, wearing their black "Wyld Stallyns" T-shirts.

We also see the quotes under the portraits.

"BE EXCELLENT TO EACH OTHER"

and

"PARTY ON, DUDES"

And as we HOLD ON the two portraits with the quotes underneath, we:

FREEZE FRAME.

AIR GUITAR into SOUNDTRACK MUSIC.

FADE OUT.

THE END